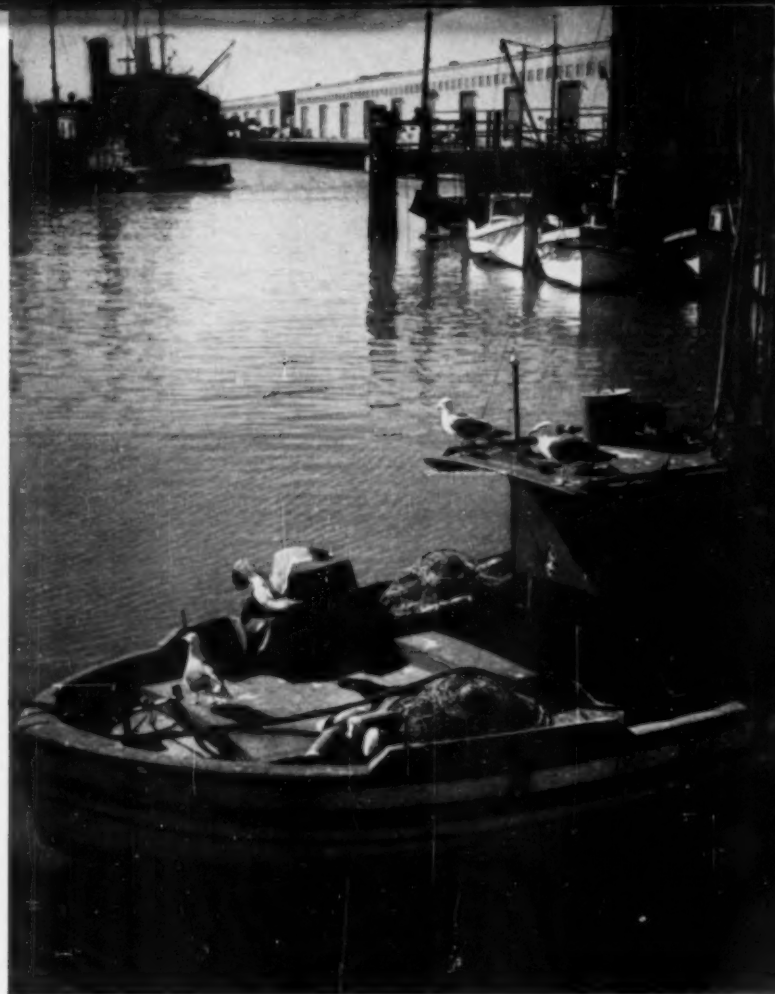


psa JOURNAL

OFFICIAL PUBLICATION
OF THE
PHOTOGRAPHIC SOCIETY
OF AMERICA



In the Harbor—Morning

Dr. D. J. Ruzicka, Hon. FPSA

See Page 692

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VOLUME 18 • NUMBER 12 • DECEMBER, 1952

In Two Sections, Section A



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Closing date for news is 25th of second preceding month. In Stamford, Trading Post items must be in our hands by 20th of second preceding month. Urgent and brief news items can be accepted up to the 1st of the preceding month. News handled by Division Editors must be in their hands at least two weeks before closing date. All correspondence regarding editorial matters should be addressed to the Editorial Office in Stamford, Conn.

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The President Reports—

Thirteen weeks seems like a long time to argue with flu bugs, but that is what has been going on since before the Convention. The only reason for bringing it up here is to explain why so many letters have not been answered as promptly as we'd both like and why I missed the deadline last month.

A lot has happened in those weeks. San Diego, with Charles Wilson as chairman of a big PSA Town Meeting, saw a two-day show of true PSA importance. So did Fresno under Nell Longtin's leadership. Those were tangible, valuable performances by PSA'ers for photography and for their communities. Equally important, though less immediately exciting, is the progress in a number of directions that will show later: things like the Gene Chase Regional Activity program and Phil Maples' Recorded Lectures. You will soon hear more about both of these and a lot of others.

But since this is your report, here is some of what happened on the trip I hoped would both get rid of the bugs and bring back some of the much-needed pep. Lunch with London photography's Grand Old Man, the revered J. Dudley Johnston who gets younger each year: dinner with Percy Harris, ex-President of the Royal and long-time good friend of many of us over here; a short visit with R.P.S. President Dennis Written: tea with Mrs. Rosie Maingot who lectured here a few years ago. Missed Secretary Hallett of the R.P.S. who was in France at a convention, but learned enough of what is happening to assure you that closer cooperation between PSA and R.P.S. cannot fail to benefit both of us.

In France, had a thrilling and fabulous dinner with another of photography's splendid seniors, L. P. Clerc and Mrs. Clerc. You know his authoritative books: it is too bad that you cannot meet him. Also in Paris, a dinner with our new Honorary Representative to France, Mr. Edouard Belin, President of the French Photographic Society. M. Belin is the inventor of wire-photo which he demonstrated in this country many years ago for Pulitzer's New York World and St. Louis Post-Dispatch, and he also has many television patents dating back to 1911. I hope that he will some day honor us by attending one of our Conventions.

At M. Belin's invitation, Mrs. H. and I attended a meeting of the Society at which Beaumont Newhall gave an excellent lecture on Eastman House in French. To address the Society in their own tongue must have been terrifying beforehand, but Beaumont did a fine job and made many friends for America.

As a last word on the trip, September and October are most definitely NOT the time to try to make a serious movie in France: go in the spring they sing about!

Back trying to work, you will be glad to know that the new Journal setup is running very satisfactorily close to the figures in the budget. Membership jumped by a net of 126 in October. Approximately ninety of the best PSA'ers sent in the Volunteer forms that have appeared in recent Journals: there are interesting jobs for them about which they will hear more shortly. The same goes for me after I get out from under.

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By JACOB DESCHIN, FPSA

A new stereo camera and the first 8mm sound projector appear to have made the most stir in the current batch of product announcements.

The new stereo is the Revere 33, which uses regular 35mm or Stereo-Kodachrome cassettes, and signals the Revere Camera Company's entry into a new field. Until now they have been preoccupied chiefly with the making of amateur movie cameras, projectors and tape recorders. Although the camera does not introduce any major new developments in the stereo field, it appears to be well designed and constructed, and has some attractive features. Equipped with 35mm f/3.5 coated Wollensak Amaton anastigmat lenses which stop down to f/22, and the Wollensak Rapax shutters with speeds from 1/2 second to 1/200th, time and bulb, the camera is \$174.50. Features of the new camera include coupled 1.2x magnification superimposed image rangefinder and viewfinder in camera top; conventional miniature film loading; removable back; automatic film transport and shutter setting (but double exposure when desired); parallax adjustment; level gauge visible at bottom of viewfinder; flash-synchronized; provision for exposing single frames; filter retaining rings in lens barrels, and recessed lenses that obviate the need for lens hoods. A focusing stereo viewer, with interocular adjustment, built-in light source and three-color plastic body, is \$18.50. A saddle leather case is \$12.50. Incidentally, the instruction manual that comes with the camera is one of the easiest to follow we have ever read.

The 8mm sound-on-film projector is the Movie Sound 8, made by Movie Mite Corporation, of Kansas City, Mo., and distributed nationally by O. W. Ray Corp., of New York City. The projector is a complete single-case recording as well as projection unit with a six-inch speaker and a microphone. The total cost is \$398.50. A very narrow magnetic sound stripe is added to the edge of a silent film in a service offered at present only by Reeves Soundcraft Corp. and available through dealers. The film is then projected as usual, at 16 or 24 frames per second, preferably the latter speed, and the recording is made by speaking or playing music into the microphone. When the film is run through again the recording is played back. The cost of sound striping the film is \$1.75 for a 50-foot reel of 8mm film. The projector can show 1,600 feet at one time, can be used as a public address system without recording, and weighs 34 pounds.

Cameras

The Graflex "22", an improved version of the Ciro-flex 2 1/4 x 2 1/4-inch twin-lens reflex cameras recently acquired by Graflex, Inc., Rochester, has been placed on the market at \$89.50. The 85mm f/3.5 Graflex coated lens and Century shutter with built-in flash synchronization are both made by Wollensak. The finder lens is f/3.2. Shutter



speeds are 1/10, 1/25, 1/50, 1/100 and 1/200, plus bulb and time settings. The speeds are color-coded to indicate which are to be used with X electronic-flash lamps or F or M regular flash lamps. Other features include a built-in field lens for brighter ground-glass focusing, a 3x built-in magnifier, eye-level sportsfinder, simple film loading, spring-loaded red window, and metal construction. A leather carrying case is \$8.50.

A new model Praktica FX, single-lens 35mm single-lens reflex camera with pre-set diaphragm is announced by the importer, the Kine Camera Co., 11 West 20th Street, New York. The camera has built-in flash, focal plane shutter speeds to 1/500 second, and is available at \$139.50 when equipped with the f/1.9 Meyer Primoplan or f/3.5 Zeiss Tessar; \$169.50 with f/2.8 Tessar; \$199.50 with f/2 Biotar. An ever-ready case is \$10.95.

Camera Specialty Co., 50 West 29th Street, announces importation of the new Tennar Folding Camera, which takes No. 620 film for eight 2 1/4 x 3 1/4-inch pictures and costs \$16.75. The camera has built-in flash, direct sports-type viewfinder and a universal focus lens. Accessories include a \$4.95 flashgun and a \$4.75 holster-type case.

The Sinar, a 4x5 view camera made in Switzerland and imported by Karl Heitz, Inc., 150 West 54th Street, New York, now available in a new model, appears to be capable of doing a remarkable number and variety of technical handspins. For instance (it says right here) it will take wide-angle lenses with focal lengths down to only 2 inches, using a special wide angle bellows. By adding one or more bellows, it will also take telephoto lenses of any focal length. The camera may be tilted in any desired direction, and has a number of novel accessories, including an auxiliary

frame for adding bellows in front of or behind the camera; a universal behind-the-lens shutter with internal synchronization, with batteries housed in the monorail tube of the camera; a special remote control mechanism, and lots more. The camera is \$259. A 5x7 model will be available later.

Speedlights

In the electronic flash field the Syntron 200 is offered by Dormitzer Electric and Manufacturing Co., 5 Hadley St., Cambridge, Mass. Feature of this new unit is its dual light output control: 200 watt-seconds or 100-watt seconds as desired. Flash duration is 1/1250th, recycling time 15 to 20 seconds. It operates from wet-cell storage batteries or 115-volt AC, weighs nine pounds, measures 3 1/4 x 9 1/2 x 9 1/2 inches. Guide numbers for black-and-white are 400 and 250, for 200 and 100-watt-seconds, respectively; for daylight Ektachrome, 60 and 40, respectively.

Two dry battery units have appeared. The Johnson Ventilite Co. has Rocket 100-watt-second and 200-watt-second models, at \$115 and \$175, respectively, and the Photogenic Machine Co., a 100-watt-second \$120 Little Giant. The Rocket uses five 90-volt B batteries, gives black-and-white guide numbers of 375-500 at 100 watt-seconds, 500-550 at 200; color guide numbers of 40-50 and 75-95 for 100 and 200 watt-seconds, respectively. Each unit is provided with two outlets for light extensions.

The Little Giant, which uses 225-volt dry batteries, incorporates a high-low switch to permit operation interchangeably at 50 and 100 watt-seconds, thus providing a lighting control for low and high-intensity needs. Two types of reflectors are interchangeable on the Little Giant, the conventional 60-degree flood and a narrow beam long-range reflector. The number of flashes the Rocket and the Little Giant will yield varies from about 3,000 at 50 watt-seconds to 1,000 at 200.

Accessories

The Bertram Chrosstar Exposure Meter, an improved model of the Bertram Chronos photoelectric unit, has been placed on the market by Willoughby's, 110 West 32nd Street, New York. The \$24.95 (with lapel chain) device has a highly sensitive cell, is designed for direct readings with still or movie cameras, provides for ASA and Weston systems, covers exposures from 1/1600th second to four minutes and diaphragm stops from f/1.5 to f/22 and movie speeds from 8 to 64 frames per second. The meter measures 2 1/2 inches across by 1 inch thick, and weighs only 3 ounces. Shaped like a watch, it fits in the hand and may be carried in pocket or handbag.

Davis & Sanford Co., 553 Fifth Avenue, New York, has a studio-type tripod with a center post that operates by spring action, eliminating conventional cranking. Made of lightweight aluminum alloy, with 2-inch diameter center post, the tripod falls down to 26 inches, extends to 4 1/2 feet. The tripod head may be tilted in any direction. There are two models, at \$75 and \$99, and accessories that include a side arm extension for shooting at low levels, and an extension section to raise the tripod 2 feet higher.

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"Tops" Booked Year Ahead; Second Being Readied

The traveling "Tops In Photography" Show announced in October has been booked solid until September, 1953. Les Mahoney, Chairman of Tops, has announced he has his committee at work on a second collection so new bookings can be made for those now on the waiting list, and new applications.

The schedule as released in early November, and subject to change, is as follows:

| | | |
|----------------------|------------------------------------|--------------------|
| Lake Placid, N. Y. | Saranac Lake Camera Club | Nov. 15 to Dec. 15 |
| Detroit, Michigan | Detroit Lutheran Camera Club | Dec. 15 to Jan. 15 |
| Pittsfield, Mass. | Berkshire Museum Club | Jan. 15 to Feb. 15 |
| Quincy, Ill. | Photographic Society of Quincy | Feb. 15 to Apr. 1 |
| Salt Lake City, Utah | Photochrome Club | Apr. 1 to May 10 |
| Prescott, Ariz. | Prescott Camera Club | May 10 to June 15 |
| Madison, Wis. | Community Center Photographic Club | June 15 to July 31 |
| Salisbury, Md. | Salisbury Camera Club | Aug. 1 to Sept. 15 |

Requests are on hand for shows in Toronto, Sandy, Utah, Merced, Calif., Bremerton, Wash., Kalamazoo, Mich., Wichita, Kan., Reading, Ohio and Maryville, Tenn. Add your club to the list by sending an air mail letter to Les Mahoney Chairman, Tops in Photography, Box 1828, Phoenix, Ariz.

What is "Tops"?

"Tops" packages contain everything you need to put on a top-flight photographic show except for the place, the tickets and the audience. There are B&W prints by outstanding photographers, color slides by top exhibitors, a group of nature slides of superb quality, a movie that is really tops . . . that is the basic kit. As we add kits there will be variety; sets of technical prints, perhaps a medical or biological show, color prints by various processes but whatever the combination you get might be, you can be sure of one thing—it will be "Tops In Photography".

HOW DO WE GET IT?

Any PSA club can sponsor a Tops show. Make your application to Les Mahoney at once so you won't have to wait for it. If there are several clubs, or a council, it might be better to have the group work together, because it is a big job.

WHAT MUST WE DO?

You must provide a suitable place to hang the show and a place to project the slides and movies. An art museum, a large public library, an educational institution or a suitable hall. The show should hang for a minimum of ten days, with at least two projection sessions. Tickets should be issued for the projection shows, each ticket good for a seat. Tickets may be sold to help pay the modest expenses,

or may be used simply to control the attendance.

There are two additional things you can do.

You can combine the "Tops" show with a public show promoting photography, with talks at the beginner level, clinics and demonstrations. Or,

You can build a field day around it, as has been done in Phoenix, Montgomery and other places.

In either of these cases you should call on the local photo dealers for help in operating and in underwriting the modest cost of such a show.

WHAT DOES IT COST?

The show itself is free, except for the shipping charges from the last point. You ship it on collect. The only other costs are local; rental of space, printing, etc. Some clubs underwrite the whole show, some ask the dealers to help, some make a small charge for tickets.

WHEN CAN WE GET IT?

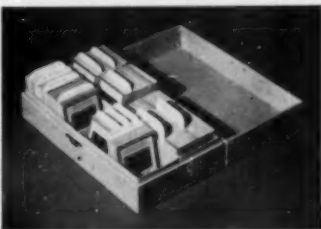
Get in line, folks. File your application right away with Les Mahoney at the address given above. He will notify you well in advance of the probable dates a kit will be available to you, in ample time to pin down arrangements for a hall, start publicity and expand your committee to working size. Remember this . . . it's more fun than a salon, and less work.

Camera Specialty Co., 50 West 29th Street, New York. The Wirgin Exposure Meter, measuring about 1 inch long, a little more than 1/2 inch wide, is the visual extinction type and costs \$2.25. A folding cover protects the meter when not in use. The Preston Midget Panhead, which measures 8 inches long and is made of aluminum and steel, works on a rotating control shaped like a barrel and providing for horizontal panning and vertical tilting through 360 degrees. Red dots on each half of the barrel are matched when a level position is desired. The price is \$2.95. The new Caspeco Dimensional Viewer for 2x2 slides, an 8-ounce all-aluminum device, takes card, glass or metal mounts, and costs \$2.95.

The Kodak Flexiclamp, a pocket tripod substitute for supporting a camera or flash extension on flat or tubular surfaces up to 2 inches thick, is offered by Eastman Kodak. The \$4.25 device, a C bracket padded with felt and rubber, has two swivel connections with wing nuts, triple-threaded screw for tightening and a standard tripod screw.

Clingtite Letters, a titling kit for movie-makers, are plastic, non-adhesive letters that adhere on contact to glass, metal, or porcelain or other non-porous surface. A \$2.95 kit consists of more than 150 1-inch red plastic letters, numerals and figures, and two plastic coated 8x10-inch titling boards.

Kodak offers a \$1.25 file box for 2x2 slides. It's the Kodaslide Flexo File, which holds 360 card-mounted slides, 124 glass



slides or 160 Kodak Stereo slides. It contains four sections and twelve removable septums for titling up to 16 groups of slides.

The Capri Rangefinder, which has three adjustable screws for vertical and horizontal alignment, is a recent import of the Interstate Photo Supply Corp., 28 West 22nd Street, New York. The finder fits the standard camera accessory shoe, measures from 2 to 50 feet and infinity, is leather covered and costs \$4.95. A leather case is 75 cents.

The complete line of Astro (Berlin) telephoto lenses in focal lengths ranging up to 40 inches and supplied in mounts to fit most 35mm and 2 1/4 x 2 1/4 single-lens reflex cameras and 16mm and 35mm motion picture cameras, is offered by Ercona Camera Corp., 527 Fifth Avenue, New York, who will send descriptive literature on request.

Enteco Industries, Inc., 610 Kosciuszko Street, Brooklyn 21, N. Y., announce screw-in adapter rings to fit lenses recently added to the market. Write them for brochure. The company also has polarizing filters in all sizes and mounted in duraluminum. The price, depending on size, ranges from \$3.50 to \$14.

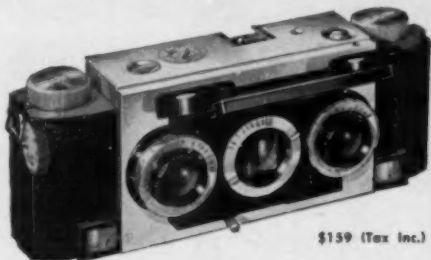
Stereo fans will be interested in the

PSA JOURNAL

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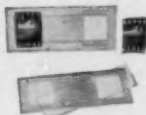
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Critics Get Critical In Picking Critic's Awards



When you get right down to it, the only way to pick a winner from a big bunch of prints is to put them on the floor and get critical!

That is what Jackie Judge (Modern Photography), Bruce Downes (Photography), Jacob Deschin (N. Y. Times) and Ed Hannigan (U. S. Camera) are doing here . . . picking the winners of the First Annual Critics' Awards sponsored by the

Metropolitan Camera Club Council.

The awards were presented at the annual awards dinner of the Council on Nov. 10. Four equal awards were made to: William Berriel, Hypo Hounds, for "Silhouette"; Leo Lerch, Manhattan CC, for an untitled picture; Levon Roubian, P.P.A., for his print "March Northwest" and Harry Sheridan, Fresh Meadows CC for his "Sunday Stroll".

Deschin (Cont.)

Kodak news that Kodachrome Film, Type A, 335, in the stereo loading, is now available along with the daylight time previously announced. Stereo-Kodachrome, as it is generally known, is the new \$4.75 package that includes processing of the twenty stereo pairs it produces as well as stereo mounting, so that when you new receive your color stereos, they come in mounts ready to be viewed. The new film is for use in stereo cameras making 23x24mm stereo pairs with standard spacing between pictures.

At a recent trade show, DuPont departed radically from usual procedure by showing eight products by other manufacturers, all related to the processing of this company's Varigam paper. These included the Aristo \$32.50 "Vari" lamp head for 4x5 enlargers; the Aristo Grad-a-con lamp for 4x5 and 5x7 enlargers and the Aristo Time-O-Lite printer. Other items were the Bellcraft Varigam Filter Wheel at \$9.75, a device that contains five filters and a clear hole, and is operated by click stops; the Brown & Mosby Striated Filter; the Omega Filter Turret at \$26.75; and the Urban Striated Filter Unit and photo-finisher unit.

Morse Instrument Company, Hudson, Ohio, has a small contact printer with ten individually controlled argon lamps and inflated platen for contact-printing up to 8x10-inch negatives. Franklin M. Morgan, Inc., 303 West 42nd Street, New York, has introduced an \$80 Printmanager for fixing baths and other solutions requiring constant agitation. This company also offers eight models of a new-type darkroom sink, the Plastank, which is made of plastic-bonded waterproof wood.

A new line of tripods has been placed on the Market by Arrow Metal Products, 108 North Jefferson Street, Chicago, Ill. These are known as Bowman "Lift" models, featuring the popular elevating feature. They are available in three and two sections. Arrow's Archer models, which have a panhead but no lift, cost less. An inexpensive model is the Archer 53, with a junior type of panhead. Prices of all Arrow tripods range from \$14.75 to \$36.95. Write the company for descriptive literature.

Reader Survey

As this issue of the Journal goes to press, first ballots are starting to come in, your votes on the Journal contents. If you have not sent yours in yet will you please refer back to page 667 of the November issue and check off your preferences?

The first scattered returns from the nearby precincts do not indicate any definite trends. (We're writing just a day after the national elections and can't get all the jargon out of our head!) The results will not be clear in any direction before the end of the month, and with our foreign members, for several months.

We hope that by next month we can run a preliminary tabulation without analysis and a month or so later an analytical report. In any case the contents of the Journal will in the near future be aligned with the wishes of the majority as indicated by your ballots.



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There have been regional meetings and Town Meetings sponsored by councils and other large groups, but here is a meeting sponsored by a camera club, a Regional Field Day, to "bring closer together the PSA members of the region and the camera clubs". Sponsored by The Dalles, Ore., CC; committee headed by Lafie Foster, with Walter Wellington, Ray McGuire and Dorothy Weiss. Sign displayed in restaurant nearby attracted touring PSAers from Montana and Texas. Attendance was about 100, some of whom are seen in top picture.



The Dalles (Columbia Falls) is famous as spot where Indians fish with dip nets, a scene soon to disappear as new dam will soon submerge this very scenic location. Trippers had chance to shoot this as well as Indian families in full regalia. Colorful costumes and natural beauties of The Dalles made it a field day to be remembered. Pix by Foster.

Journal 1952 Index

The contributor and article index of the PSA Journal is usually published in the December issue each year. This year it has been prepared in the familiar format but is printed separately for distribution to interested members, libraries and institutional subscribers.

With the reduced number of pages available for each issue of the Journal, inclusion of the Index would mean leaving out one of the feature articles in this issue, or reducing the number of pages available for division news. By printing the Index separately we have been able to keep one more feature article in the book.

The Index, with title page for those who bind their copies will be sent postpaid on request to: Editor, PSA Journal, 23 Leonard St., Stamford, Conn. After Feb. 1, it will be available from Headquarters.

Louis At Halfway Point

Speaking to twenty-five camera clubs in seventeen states, Maurice H. Louis, APSA, successfully completed the first half of his coast-to-coast lecture tour when he arrived in Los Angeles, November 26th.

Louis will remain in Southern California until Dec. 26th when he will begin his return trip through the southern states.

Five lectures have been scheduled in Texas. They are Jan. 2, El Paso CC; Jan. 5, Conair CC, Fort Worth; Jan. 7, San Antonio CC; Jan. 8, Baytown CC; and Jan. 12, Port Arthur CC.

Camera clubs in California and some of the southern states may still make arrangements to hear Louis' lecture on child portraiture. Until Dec. 24th he may be contacted care of Alan L. Harris, 1111 Alta Loma Rd., Los Angeles 46, or through Mrs. Barbara Green, 30 Willow St., Brooklyn 9, N. Y.

PSAers Judge News Contest

Dr. Glenn Adams, APSA, George R. Hoxie, APSA, and Frank H. Richterkesing, APSA, were judges for the newspaper snapshot contest conducted by the Louisville Courier-Journal. Sunday magazine section, in announcing the awards, gave a nice write-up to PSA in the story about the judges. Two weeks later, Thomas V. Miller, Jr., Camera Editor, devoted his column to a full story on the PSA Convention in New York.

In The Foreign Press

Each month we see many foreign photographic publications. When we find something of general interest we plan to note it in this column. Some of the publications listed are available in libraries, some through photo stores, all by direct subscription. We will gladly furnish the address and subscription rates, when known of any magazine from which we quote. Write your PSA Editor. Language in which publication is printed is indicated by suitable abbreviation following city of publication.

Photo-Technik und Wirtschaft—Berlin (Ger. w/ Eng. summary.) Sept. 1952. The German trade-mark problem still not clarified since war. This article tells of buyers throughout the world being confused by illegal and haphazard trade-mark practices on the part of manufacturers and exporters. Another item calls attention to the recuperation of the photo industry in West Berlin. If you are interested in German movie projectors (silent and sound) a directory of these may be found in the July issue.

Photo-Magazin—Munich (Ger.) Aug. 1952. Press photography for the small newspaper by Franz R. Falkson who uses only a Retina II with Heliogen F 2 lens. Several examples and many suggestions as to sources and methods are offered which should prove helpful in any country.

Photography—London (Eng.) Sept. 1952. The first of a new series of articles on print quality by Ian Chipman, brilliant instructor. He says in part: "It might be a motto for us all, put where we can see it at least once a day, on the bedroom wall or underneath our favourite quart glass. It is this:—'The effect of everything that goes into the making of a photograph shows in the print'. Only the best of everything, therefore, will give the best print".

Photo France—Paris (French) A current series titled "Architecture and Gardens" show French chateaux and formal gardens taken by different photographers. A concise history of each is given. The series began with the June 1952 issue.

Focus—Bloemendaal (Dutch) Aug. 1952. Smaller-than-miniature cameras. A serious analysis of various increasingly popular sub-miniature cameras including samples of obtainable results.

Photo Guide Magazine—London (Eng.) Aug. 1952 mentions an article in British Journal of Photography which describes a patented device for self-portraiture. Through a multiple periscope reaching from the camera viewfinder to the subject the sitter can see himself as the camera sees him. He pushes the periscope away before releasing the shutter.

Japan Photography—Tokyo (Jap.) Sept. 1952. Loaded with interesting pictures; well worth a second look. As for the articles—our Japanese is inadequate—so sorry, please. O.S.L.

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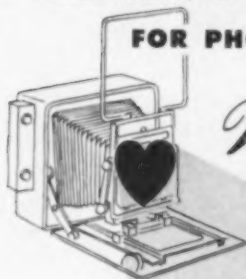
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Maybe you'll like...

In this department you will find some reading suggestions from the current photographic magazines. Not a complete listing of each magazine, nor are all the January 1953 mags represented. The list will grow...

modern PHOTOGRAPHY 2400 flash bulbs! How they shot Carlsbad Caverns in color... Fox Talbot, pioneer... Outdoor portraits in color, by Ozzie Sweet... Limelight, Chaplin's new film... Variations on a Negative, how to get them... Enlarging from A to Z, by Joseph Foldes... Personalize your portraits, with lighting diagrams... Stereo portraits indoors, by Bart Brooks... Simple still lifes in color by Anthony Guyther... plus the usual departments and helps.

PHOTOGRAPHY Experiments with figures, and props, by Howell Conant... Bounce light, a how-to-do-it story... Three lessons in color, with reader pictures... Fires are my hobby, Ed Heavey tell how... Joe Foldes tells how to use new coccine on problem negatives... Holiday pictures by eight top camera artists... Rolofson tells how to enhance picture with double-printed foregrounds that weren't there... Gjon Mili photographs Hans Christian Andersen, the movie, that is... regular departments, etc.

camera Camerette "How to make table-top pictures", where to get materials, set building, lights, backgrounds, etc... the versatile Joe Foldes on "Lenses"... Fashion shooting by Stan Wayman, using available backgrounds... A musician with a camera at rehearsals of the Philadelphia Orchestra... Blue toning, by packaged toners and gold chloride, a how-to article... Underwater with a box, what the tourist can get with a box camera at Florida's Marine-land... plus Bond, Mohler and Brodbeck.

U. S. Camera Announcement of the winner of the U. S. Camera Award for 1952... "Switzerland-Photo Paradise" and "Are Swiss Photographers World's Best?", travel feature... 16mm movies—money maker... Taking and selling how-to-do-it... Close-up photography is easy... Let your camera act... How the subjects were lighted... McKay on stereo... Grierson with his club notes... Report from Europe... other departments.

American Photography Sun Valley Experts put your camera on skis... Photography in high schools, by Harold Swahn... Everybody's your model, find them among your friends, or strangers... Portfolio by David Jackson of Ebony... 5 weeks with a camera, teaching photography to art students... Better portraits at home... McKay, Pop Jordan, Scales, Trevelyan, Henninger.

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Grand Opening Session, with "Miss PSA" seated at left, visiting names seated on platform, also a small portion of audience.

Fresno PSA Town Meeting Big Success Two-Day Program Features All Phases

People from all over California, and from Alaska, New York, Ohio and Indiana descended on Fresno State College Oct. 25 and 26 for the Fresno PSA Town Meeting. Longest traveler was Francis Wu, Hon. PSA, of Hong Kong, featured speaker of the program. Registration was 609, but then blanks ran out and total attendance was estimated as close to 1,000.

Action started at 9 A.M. Saturday and registrants received a program, a map of Fresno, a badge and a box of Fresno raisins. The quadrangle was alive with models, cheesecake, Spanish and ballet dancers, folk costumes and dancers, fashion and bathing suit models, posed by students of the College and the State Exhibition dance group.

Prints by John Hogan, Francis Wu and many other well-known exhibitors were on display both days. Many famous names in photography were present in person; Harvey Brown, APSA, Fred Archer, Hon. PSA, Grant Duggins, FPSA, Paul Wolf, APSA, Boris Dobro, FPSA, Merle Ewell, APSA, Mel Phlegley, George Cushman, Michael Roll, APSA, Shirley Hall, FPSA, Vella Finne, Adrian TerLouw, FPSA, Karl Baumgaertel, APSA and K. V. Arntzen, APSA, among others.

Program sessions started Saturday after lunch with a get-together at which "Miss PSA" was chosen from among the beautiful models. The honor went to Miss Connie

Dugovic, 17-year old Fresno dramatic student. Two other Fresno girls were selected as the Queen's attendants, Sylvia Moore and Patricia Lauderbach.

Harvey Brown, as M.C., introduced 21 visiting celebrities and then the group got down to business. Fred Archer gave his talk on "Simplified Portrait Lighting." Henry Greenhood lectured on "Field Trips". Rahmel Nelson moderated the Camera Club Forum.

While these lectures were being given in the Main Auditorium, a Movie Clinic was under way in another hall, and a Color Clinic in a third. Geo. Cushman presided over movies and Merle Ewell led the color group.

At the banquet, attended by 217, Frances Wu crowned Miss PSA, whose whole family was thrilled at her selection.

Judging of the Central California Council of Camera Club print and color slide competitions occupied the balance of the evening. Elmer Lew took first with "Sharp Edge"; M. G. Smith copped second with "Throwing" and Ken Nukyaza won third, all in the "A" group.

"B" group winners were: Ben Tagnazini, H. Leiter and Eben McMillian. In the color slide judging, first went to Dr. Leo Barusch for "Locomotive", second to H. A. Thornhill and third to Dr. Barusch.

Sunday morning found a resumption of model shooting and talks by Adrian TerLouw on lighting; Karl Baumgaertel on "A B&W Pictorialist Turns To Color"; M. M. Deederick on "Desert Photography"; and Paul Wolf on color. There was also a color slide show and clinic.

Highlights of the Sunday session were talks by Boris Dobro, "How I Find My Pictures", and Francis Wu, "The Chinese Viewpoint of Photography".

Nell Longtin, Chairman of the meeting, although she sounds exhausted in her report, says, "We are so grateful for this opportunity to do our share for PSA. It was a great day for PSA and we know from the letters and telegrams that those who were



Frances Wu crowns Miss PSA, Connie Dugovic



Entrance, Fresno State College



Big moment, picking Miss PSA



Elmer Lew, Frances Wu, and a spot of tea

All photos by Decker, except entrance shot by M. G. Smith.

here enjoyed it and want more. The sponsor, "5C", and the co-hosts, Fresno CC and Sierra Photo Guild, were happy to have such an enthusiastic response."



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Letter to the Editor

Mr. Don Bennett, Editor
The PSA JOURNAL,
Dear Don:

Analysts of Pictorial Photography often speak an odd language. Many people who are listening to pictorial criticism for the first time are surprised not a little. It seems to them that for some critics truth and poetry are the same thing; no difference is made by them between images and objects.

I remember a session of picture analysis in which a well known critic declared that a picture was good because he could take a walk in it. It was a street scene, photographed at night, but it looked more like the interior of an armory because of a solid black sky that looked like a ceiling. When some of the audience objected to this ambiguity, the analyst declared that he would like the picture better if it were that of a street without any doubt because he likes to walk outdoors better than indoors.

When I told him that pictures are not made of objects but of images he was surprised. Now images are nothing but a little silver on paper that carry (or represent) ideas and emotions. As we cannot eat, drink or marry images so we cannot take walks among them; and what goes for persons or objects does not necessarily go for their images. But this simple truth is far from being generally known. The world is full of people that mistake images for what they represent. Nor is it the unformed, naive person who does this; we all do it. Even the expert critics.

"Judges*" and pictorialists in general are forever "getting into and out of" pictures, through "entrances and exits", as if pictures were parks and meeting halls.

Did you ever meet people who have turned down pictures because they could not "get into them", or said that the entrances and exits were at the wrong places; because the entrance, as any good picture maker ought to know, must be at the left below and the exit at the right above? Or so they say.

I once worked with a fellow selector who refused a dandy shot of a Mexican town because he said that he could get into the picture all right but when he arrived at the plaza in the center of the picture he did not know what to do. From there he said there was no way up to the right corner where he wanted to exit. I asked him why he did not sit down at the pulque shop at the plaza, listen to the rollicking songs of the juke box, sip up a pulque or two then return the way he got in? He said he did not like pulque.

What is this entrance and exit gimmick in picture composition, Don? It must have some logical reason otherwise people would not keep on speaking and writing about it. I know the reason but before I tell it to you let me nail down the fact that there are a great many masterpieces that have neither entrances nor exits yet they are prides of great art museums. Some other

*The word "selector" is a better word than "judge". Who can judge pictures?

pictures have entrances but no exits, or exits but no entrances, although it is hard to tell an exit from an entrance, in fact it is impossible to do so.

With some pictures it could happen that the poor onlooker who gets into it but finds no exit, and also forgets the way he got in, will starve to death in the picture.

The whole story is that of *line*, Don, and line is the line-up of the images along their axes all over the picture. They who demand entrances and exits want a smoothly flowing line-up that begins in the lower left hand corner and ends at the upper right hand corner having no big gaps in it so the boys and girls can march smoothly along to the only authorized place of exit.

When you ask them why one must enter from the left they answer "because we read from the left to the right". O.K., but in reading we proceed from above downward, so why do we have to work in pictures from below upwards? Anyway pictures are no reading matter; we look at pictures we don't read them. In fact a really good picture maker looks at a picture as a whole, in one good, all-inclusive glance, relating all the parts to each other, and all of these to the whole. He does not plod through the picture image by image.

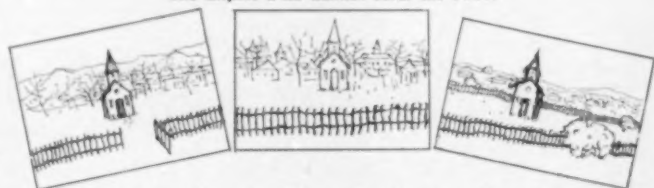
But of course we all have a right to our taste and to our knowledge; if someone



This is an image of Nick Maz, author of this letter. We have taken some liberties with the silver particles, inspired by reading the letter. We have reduced the emphasis to the things that are essentially Maz, voiding the dominance of the weird wall hanging, an abstraction, in favor of the concrete Nick, his cameras and his books. Even though there are two cameras, each is unique in itself.

is happier with entrances and exits, let him have his way.

The Expert Who Cannot Clear the Fence



How about the fellow, Don, who cannot get across the fence in the foreground? He wants you to open a gate in it,—but wide open. Just leaving it slightly ajar will not do.

This odd rule has a justification but it is as hidden as the fire in the flint. Let me tell you about it.

The fence image is unique and isolated because it crosses the picture from edge to edge uninterruptedly. Now unique and isolated images hold the attention of the onlooker and don't release it for the study of other images, especially the ones that are supposed to be the leaders. Now if an extra steals the spotlight from the star that is bad stage management, and if a subordinate image is more impressive than the main image that is bad composition.

By opening the gate-image wide, the fence-image is divided into two parts which repeating each other, neutralize each other. So the critic can study the chairman-image without being disturbed by some janitor-image.

The opening of the gate is not strictly necessary. Any image that breaks up the fence-image will do; for instance, a tree-image that divides it. Besides, if you put in the picture some other fence-images that destroy the uniqueness of the offending one, your problem is again solved.

By the way, this saying of "fence-image"

instead of just "fence" is intentional, to remind you that pictures are made not of objects but of their images. If you keep this in mind your life will be much easier; even abstract pictures will seem good to you.

One more glimpse into "line" before we leave this little understood element of pictures won't be amiss.

You have often heard of the 'wandering eye' beating a path on which to travel in a picture. This describes the nature of line correctly, replacing the dull assumption that the "line" is the "outline" of the images. But, unhappily, readers may believe that the eye really wanders, really beats paths and can travel through pictures.

If you will forgive me a little vernacularism I am willing to declare that no eye beats no path into no picture. It is just a symbolic way of speaking, this talk about wandering and traveling. I am an expert on this now because I have a cataract on one of my eyes (the other one is OK, thank you). It started with a small black spot floating in a fixed place in front of the eye, resembling a fly that stubbornly sticks to its place, but which moves with the eye as a pilot fish moves with the shark. Only the fly is worse than the pilot fish because the shark can lose the pilot fish but the eye cannot lose the fly.

Being his owner I tried to make use of

him in tracing the line composition in nature and in pictures. I hoped he would automatically wander through the picture beating that path through which he would travel. But Don, he refused to do that, in fact I could not make him trace anything.

I could not draw with him because he could not go in a straight line either horizontally or vertically and when I wanted to trace a curve with him he came up with a zigzag. He did not behave as a good little cataract fly should, but he proved to me that that eye travel dope is just a dish of tapioca.

Now the fly is new but the eye is old; it has done plenty of picture making through half a century. If such an eye cannot travel on self-beaten paths how will an inexperienced eye "travel"?

The line-composition is where your mind says it is. You design the line of the picture in your head as a musician designs his melody line,—provided of course that you can design.

The Image That Must Be Supported



Many critics think that many images must be "supported". This used to puzzle me. Why should a little silver, paint or ink be supported when it sticks to the picture plane as ticks stick to a dog? Then it became clear: the critic mistakes the image for its subject. Imagine a movie critic advocating that Humphrey Bogart be punished for the misdeeds of the gangster he represents.

The still picture critic feels that if you show the foliage of a tree without the tree trunk, or the tree trunk without its foot on the ground the tree won't stand up; it may crash on some innocent bystander and hurt him. So he says you must show the tree trunk and even the foot of the tree . . . or else your picture is no good.

Don't laugh Don: in art in which little images can "walk out of the picture", (a still picture, at that), or in which a 200 pound onlooker can be "thrown right out of the picture", anything can happen.

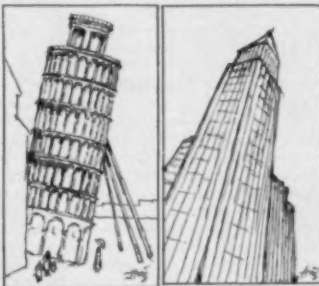
If you have the courage to trim ruthlessly, cutting off a whole lot of some of the images, you may draw fire from some critic who has not enough imagination to



continue the images beyond the limits of the picture. Occasionally he is right, as when he nails you with an inept case of trimming; when you make an image appear to be that of a cripple, or you stick images of far away objects to the frame of your picture. But too often the critic is not criticising you; he is merely showing his ignorance or lack of imagination.

The Case of the Leaning Towers

Some analysts think that when you photograph a leaning object the image of it should be propped up. The citizens of Pisa are proud of their leaning tower and for a good reason. Unique and isolated objects are as attractive as unique and isolated images. Anyone can have a tower, but owning the only leaning tower on



earth is another story. How would they feel Don, if they would find the tower propped up one day? And do you suppose that they would approve of pictures, in which the photographer would prop up the image of the tower?

Nevertheless the "you-must-support-that-image" school of criticism goes on forever.

The Leaning Towers of Great Britain

The problem of leaning images is a big one in Great Britain, where photographers argue lustily about an upright building's chance of appearing sloping in its picture. The traditionalists say "it must be vertical", the progressives say "it may seem leaning". The traditionalists say that since all painters of the past have pictured vertical build-

ings vertically, so the photographers of this day must do likewise, or else their pictures are not good.

The progressives say that this is not the seventeenth Century when pictures were made by brushes and paint on canvases for rich and mighty patrons; today we work with cameras for everyone who can look at pictures. Therefore we don't have to obey a patron's directions but we may work as we please. Since vertical buildings do appear leaning when photographed from an oblique point of view, why should they not be photographed that way?

The traditionalists say that we cannot see them that way. The progressives say that we can too. So the one party goes on objecting and the other party goes on making them any way they please.

But at any rate no one demands that the leaning images should be supported. Halleluyah.

Oddly Trimmed Images May Suggest That the Subject Is Crippled

Some people trim across the images so that they appear to represent mutilated bodies, or the images seem to merge with the frame of the picture. These mergers should be avoided if possible, and no one should cut across images of joints of human extremities in trimming his pictures. It is "dangerous" to cut leg and arm images at right angles to their axes, because then the remainder of the image looks like a surgical stump and the onlooker can be pardoned for assuming that that was all the surgeon left to the subject.



If a picture is trimmed properly a bright onlooker should easily guess from the part image what the entire object was like.

Less than one hundred years ago, when photography was still young, some brilliant French painters started to experiment with this new mode of picture making and developed a novel way of trimming, (or "cropping" as some people say). Edgar Degas was the most brilliant of the lot. He sometimes took a ballet dancer-image, trimmed off the body and left the head in the picture. This gave fits to some long whiskered academicians who were used to confusing the images with their subjects.

That did not deter Degas from continuing with his courageous innovations in picture trimming. Some of these were quite startling and did not survive. He would, for instance, split an upright full-length image of a person vertically and put one half into the picture, the other half he left out of it. It seems that such a sym-

metrically divided image would stick to the frame, so even he himself did not respect this often.

He was greatly disliked by the traditionalists of his day who were the judges and jurors of the salons and ditched the work of their betters, even as it is done today. I remember having seen big piles of rejected pictures of famous salons, that contained very much better pictures than those exhibited. And the worst pictures of the salons are usually the work of the judges—themselves.



That was the case also in Degas' time. His judges are now gone and forgotten but Degas' pictures are frequently seen in the art museums of the world. Some of the academicians were probably forgotten while still alive and painting. Many painters and photographers are like Zombies. All you have to do to become a Zombie is to make plenty of old fashioned pictures after the fashions have changed. Keep on wandering on traditional paths when new traditions are being formed. Be a descendant not an ancestor; repeat what others have done millions of times before you. That will do it; you may hear people saying about you, "Is he still alive?" while you are still working.

Pictures Must Have Bases

Do you know the fellow who demands bases in all pictures? He thinks that pictures must have them as do houses, bridges and other structures. But pictures aren't built on the ground; they hang on walls or lie flat in books, albums and magazines.

Anyway what is a base in a picture? After some search I found that some critics think that the lower part of all pictures should be dark. They think that dark tones are heavy and will keep the print upright, as ballast keeps an empty ship on an even keel. I have heard a base-lover say that he would be glad if his printing paper could be pre-fogged in the factory since he has such difficulties in fogging that lower edge. Another fellow remarked that that would be a good idea also for pictures that must be fogged on all four edges to turn them into exhibition pictures. They were probably joking. They probably had fun doing their "flashing" and did not mind a few under or over flashed ones.

But the demand for a base made me visit some art galleries and look around for bases in pictures. I found that dark pictures had dark edges and light ones had light edges. Once in a while I found one that was light with a darkened lower edge and some dark ones with light lower edges.

According to the rule these should have been floating in space, or fallen on their sides. But they were hanging steadily and were valued paintings of fine collections.

To darken the lower edge of a high-key picture could ruin the picture. I mean a real high key picture, like an English Silver Point Drawing that has no dark spots in it. If you put a "base" into such a one you have a dark lower edge with a picture attached to it; the dark "base" will dominate the picture.

The Man That Walks Out of the Picture

The "image that-walks-out-of-the picture" is a major fault in pictures according to some critics. It is just an ordinary image of a full length figure that faces the picture's edge not far from it. This is a compositional tabu, it seems. I disagree; why should he not walk out? Perhaps he does not like it in the picture? Better still, perhaps he would do a favor to the picture maker by walking out, the picture being often better without any figure. But no such luck, no matter how glad one would be to see such a walker walk out of a still picture he will be there forever.

The research about this rule discloses that no great painter of lyric, romantic and heroic landscapes ever put a full length figure of the staffage near to an edge, facing outward. Painters like Corot, Claude Lorrain, Constable, Ruysdael and Hobbema always kept their figures not very far from the center of the picture and if there were any figures near the edge they were facing inward.

So because painters of the distant past, of hundreds of years ago, did a thing, therefore photographers of 1951-2 and thereafter also must do it. At least that is what some critics expect them to do.

This, Don, reminds me of an anecdote that is worth retelling again and again. It happened that in old Europe the commanding officer of a small garrison was transferred to another garrison town. When he looked around in his new post he found that a 24 hour watch was kept over a field about a mile from town. The guard was changed four times a day and stuck to the place in rain, snow and ice, day and night. He asked the subordinate officer what the guard was guarding? What was the idea? The subordinate did not know. He himself had arrived many years ago, he said, and found the guard watching that spot then as he watches it now.

So the commanding officer looked up the records and found that 230 years ago there had been a powder tower on that spot. It blew up, was never replaced, but no one ever stopped the watch.

Many of our composition rules have a similar history.

You Must Give the Man Space To Jump Into

Perhaps you have heard of the rule that commands the picture maker to provide space for a moving image to jump, run or to walk into—"in a still picture. Don't let him smash himself into the frame or mat" is the admonishment. Well Don, if this rule is valid then that full length figure jumping through an upper corner of a picture

by Tabard and published on your front cover not so very long ago is now dead or badly crippled. That figure was right in the corner, facing outward, smashing not himself but a lot of rules, and was not he a dandy?

Now I understand that Tabard is lecturing on Dynamic Symmetry, and is a very well known man anyway, so he cannot be accused of being ignorant. He busted that rule in the snoot on purpose, more power to him.

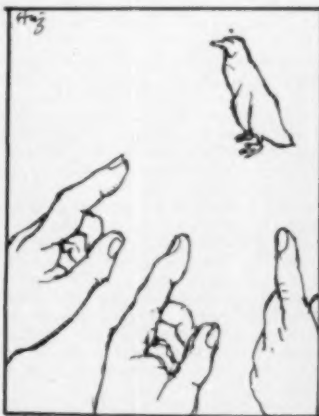
The Young Man's Future Is Behind Him

Another generally observed rule of spacing is this: Leave more space in front of a profile than behind it. This is supposed to be absolute; you do it with the portrait of an old decrepit hobo the same as with the likeness of a young and hopeful hero.

Now the best picture-makers observe this rule with images of young and hopeful subjects, but with portraits of old wrecks they reverse it. Somehow or other the space left around portrait heads becomes symbolic of the subject's age and life expectation. If there is a lot of space in front of the image that means a long life for him; if the space is behind him then it means that he has no future, only a past; there soon will be a funeral. It is a witty way to express your opinion about your subject, there is nothing wrong with it. Except that if you put a long and happy future in front of the image of an old tramp, you are either too optimistic for him or else you don't know how to use this spacing rule correctly.

The "Leading Line" Leads in Two Directions

Another cute rule is that about the leading line. Many people are dead sure that a line leads only in one direction. They therefore use it to lend emphasis to some image. They say: the line leads to it lend-

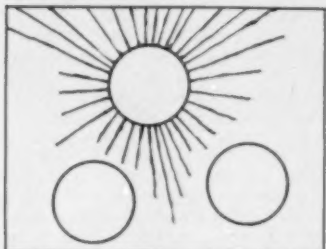


ing it emphasis and dominance. They go even further; they think that if something points in a given direction, (and this pointing can be done by beaks of birds) then whatever they are pointing at will become the "center of interest". This rule is all



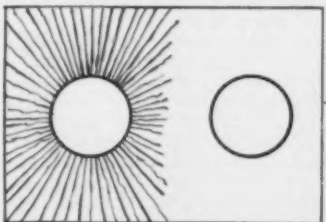
wrong, completely mistaken, it does not hold as much water as a torn sieve.

When I brought out my EMPHASIS IN PICTURES an aggressive critic accused me of overlooking the most important factor of emphasis or dominance: The Leading Line. He furnished an illustration to prove it. He said that the circle



with the lines leading to it was more emphatic than the other two that stood alone. He was right but he was playing (or trying to play) a trick on us. Of course one image of a sort is dominant in a picture that includes two images of another sort.

To make the contest equal only two images can be used in a picture—the one with, the other without leading lines. If



you show them that way, you will find that the circle crowded in by the leading lines is much less emphatic than the one that stands alone and isolated. Every line Don, leads in two directions: to and fro. The lines that run into the circle also run out of it. The rays of the sun come more from the sun than go to it. There

Who Will Be Mr. P. S. A. of 1953?

By Sewell P. Wright, APSA
Chairman, Membership Committee

Right off the bat, let's make it clear that "Mr. P. S. A.", might turn out to be "Mrs. P. S. A." or "Miss P. S. A." We're going to talk about "Mr. P. S. A.", and use the masculine pronoun, knowing all the time that some smart gal may win this unique distinction, and all that goes with it.

What's the distinction? Well, Mr. P. S. A. will probably be the most publicized person at the '53 PSA Convention in L. A. He'll sit at the head table at the Annual Banquet, and rub elbows with the biggest wheels in the Society, if you don't mind a nicely mixed metaphor. And he'll be presented, at the banquet, with an impressive plaque setting forth his achievement.

So much for glory—and you might as well omit that "pooh pooh" routine, because we all like a spot of glory, when we deserve it.

But Mr. P. S. A. gets a lot more than glory. He gets—and hold onto your hat, now!—a free trip from anywhere in the U. S. to L. A., and a swell room at the convention hotel for the entire duration of the Convention.

You'd like to be Mr. P. S. A.? Well, confidentially, so would we. Show us a PSAer who wouldn't! All those honors, and a free trip to the convention next year? Wow!

And now the cat comes out of the bag. To be Mr. P. S. A. of 1953, you have to do just one thing: get more new members than anyone else. It's as simple as that: just get more new members than anyone else.

Oh, of course there are a few little rules. Only fully paid memberships count. A member is a "new" member if a previous membership in the Society has expired one year or more prior to the date of the new membership application.

Well, now you know ALL. You have the WORD. We suggest that you start NOW to work toward this BIGGEST OF ALL PSA rewards. The race will be hard and tight later on; we have no doubt of that. Don't wait until next Spring to make YOUR start; if you do, the going may be pretty rugged, no matter how hard you work, simply because others will have started when we are recommending that YOU start: right now!

What happens to the "also rans"? Well, the Society will not leave them out in the cold, by any means. In addition to Mr. P. S. A., there'll be nine others, the nine closest runners-up, who will have a table of their own at the Banquet, who will be



Unofficially, Boris Dobro was Mr. P. S. A. of 1952, by virtue of having brought in the largest number of members this year.

Since the idea of having an official Mr. P. S. A. of 1953 originated at the convention in New York, all the nice things that will happen to Mr. P. S. A. of 1953 did NOT happen to Boris, but he was still the top man in new-member-getting, and all honor is due him.

introduced at the Banquet, and who will be awarded scrolls setting forth their achievements.

As soon as the ball starts rolling well, we'll publish a list of the current "Top Ten" in each issue of the Journal. First such list will probably appear in the February issue. The name of the actual Mr. P. S. A. probably will be one of the big "secrets" of the 1953 Convention, but he—or she!—will know because as soon as the results are tallied and double-checked, immediately after July 1st, 1953, someone is going to get a wire from President Norris Harkness; a wire which will read something like this:

CONGRATULATIONS TO YOU, MR. P. S. A. OF 1953! THE SOCIETY IS MIGHTY PROUD OF YOU AND MOST APPRECIATIVE OF THE TREMENDOUS CONTRIBUTION YOU HAVE MADE TO THE GROWTH AND PRESTIGE OF PSA. THE SOCIETY INVITES YOU TO COME TO LOS ANGELES AT THE SOCIETY'S EXPENSE; A LOVELY ROOM HAS BEEN RESERVED FOR YOU, AND I SHALL BE PROUD TO HAVE YOU SEATED AT THE SPEAKERS' TABLE AT THE ANNUAL BANQUET.

NORRIS HARKNESS

for the leading line, as also the pointing beak, finger or roadsign are invalid makers of dominance, unless the image they are pointing to is unique and isolated in the first place. If there is a single image pointing to many images, the pointing image is the dominant one.

There are many more rules of pictorial picture composition that could stand a little revision, correction and even elimination. I don't expect that this revamping and killing off of bad rules will ever happen.

Not that it matters. Picture making is everyone's play or business. It does not make much difference whether you follow rules or break them, make master pieces or just snapshots and doodle, you'll always find someone to admire your work or to throw it into the dust. The main thing is that you should like your own work while you are doing it, having lots of fun at the same time.

Cordially yours,
Nicholas Haz



Penn Station



Winter in Central Park

PSA Profile—

Dr. D. J. RUZICKA

Hon. FPSA, Hon. FRPS

By Boris Dobro, FPSA

MAYBE GREAT PHOTOGRAPHERS ARE BORN WITH ALL THE capacities which show up later in life. Maybe one can develop the outstanding qualities that make a great artist through hard work and training. Or maybe the real artist has the perseverance and iron will to work hard in order to bring out his inborn talents.

Dr. Ruzicka must have had an abundance of all artistic qualities in born and certainly succeeded in developing them to the highest degree.

He was born in a Bohemian village not far from Prague in 1870. His ancestors participated in religious wars, centuries ago, and the legend tells that although sparks flew when an axe hit one of those heads, hardly any damage was done to the hard skulls.

The Doctor must have inherited some of the qualities of those peasants, because he went after every goal he set for himself energetically and never took "no" for an answer when he wanted to achieve his aim. At the age of 6, Dr. Ruzicka was brought by his parents to a farm in Nebraska. There he used to go to the little white school and to work in the fields. At the age of 12 he left for New York where he studied pharmacy. After graduation he worked for several years in a pharmacy. It was at a time when pharmacist had to sleep behind the counter and answer the night emergency calls, even if the "emergency" consisted only of a nickel's worth of castor oil. Dr. Ruzicka managed to continue his studies and was graduated as M.D. in 1891.

He returned to Nebraska and took up the practice of a country doctor. Several years later he went back to New York and started practicing as obstetrician and pediatrician. He was one of the first doctors who used X-rays. Fascinated by the appearance of an image on developing his X-ray plates he was ready at this time to be lured by photography. It was not long until he owned a camera.

Two years later he was awarded a prize in a Camera Club and this was the first of the endless number of recognitions he received the world over. The first camera was a 5x7 Corona with a rapid rectilinear lens, then came the soft focus Pinkham & Smith semi-achromatic lens. It was this lens that he used to make the negatives for his splendid platinum prints.

A few years later he used 6½x8½ and 8x10 cameras. The latter proved to be too heavy, too big, so he changed to a 4x5 Century camera. His first enlarger was a horizontal job, made in Chicago.

In 1911 the first 11x14's were made and exhibited. It was at this time (1908-1914) when Stieglitz was editing his Photo Era, with articles and illustrations which were very instructive and influenced the photographers of that time. Dr. Ruzicka was no exception.

His acquaintance with Stieglitz and Clarence White helped his development as a pictorial photographer in the best possible way. The publications of the distinguished German

PSA JOURNAL



A Dish of Fruit

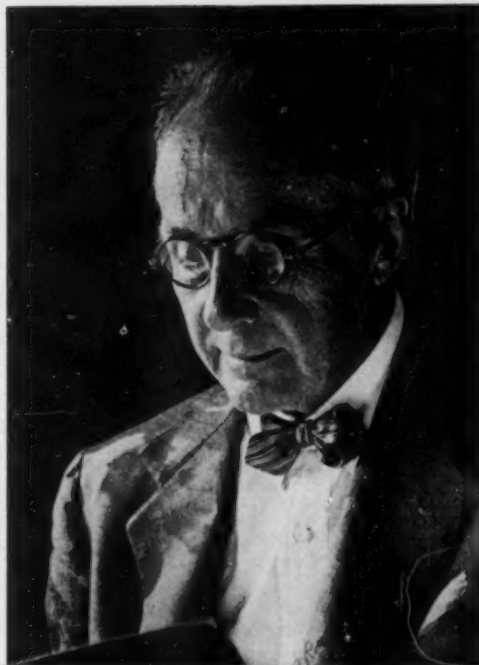
photographer Heinrich Kuehne, were a great inspiration for the Doctor. He met Kuehne later during a trip to Europe where he came together with the famous group of "fathers" of photography like Zuchy, Holbber, Professor Kopitz and others in Vienna—this contact was another stimulant. Being used to the disciplines of science Dr. Ruzicka applied them to photography too. He studied systematically the effects of light and development upon a plate in order to obtain the negative that would yield a print of desired quality.

There were no reliable light meters at this time, so the Doctor started studying the activity of light. He observed how long it takes a P.O.P.* to attain a certain tint in the bright sun, in the shade, early in the morning, late afternoon, or when the sky is overcast as well as during a rain or even during a blizzard. The knowledge of the comparative activity of light helped to figure the right exposures and the evaluation of the reflectance range of the given scene made it easy for him to control the contrast of his negatives by shorter or longer development. He trained his eyes to evaluate exactly not only light but also the character of lighting.

He realized that the good old sun is not a constant source of light, not in strength and especially not in quality, and when this light is filtered through the hazy atmosphere it has to be evaluated in the right way in order to use it advantageously for striking effects in photography. All these difficulties were mastered by the Doctor almost in the beginning. This explains, partially at least, his rapid rise as a world famous pictorialist.

*For our younger readers, P.O.P. is printing-out paper, similar to today's proof paper.

Self Portrait



Having overcome the technical difficulties in such an effective, thorough and logical way, Dr. Ruzicka was able to concentrate on the artistic aspects of his picture making—this is more than many photographers of the younger generation have achieved.

Those systematic observations gave the Doctor such an extraordinary feeling for lighting, and he learned his lesson so well, that he never started using a light meter, not even for color, and his color slides are as perfect as can be. However, we do not recommend this procedure for general use by all photographers.

He even destroys the myth of the short brightness range of a scene a modern color film can register. His views of lower Manhattan and Grand Canyon taken against light are unbelievably rich in shadow details, and the highlights hold beautifully. His sensitivity for light values is so great that he uses the extremes to which the given photographic material is capable with the greatest of ease.

There is no fuss about these things either when he gives his sincere explanations: "can't you see, you have to learn to use your material right and you can't help getting good results." He sincerely believes it's just as simple as that. It must be easy for him because he had the will-power to work hard until he mastered the medium, he has the gift of observation, and the capacity of logical thinking as well as the supersensitivity of a great artist.

Knowing the way Dr. Ruzicka goes about his work, I am sure he studied most of his subjects until he found out, not only what hour of the day and what day of the year the desired effect was present but also how to capture it for the final result, how to render it with the minimum of losses on the photographic paper.

One of the Doctor's "secrets" in photography is early rising. Most of his famous pictures of Wall Street, Downtown Manhattan and Central Park were taken in the early hours of the day when the average city dweller is still sound asleep. For some of the pictures, which not only made the tour around the world and were instrumental in establishing the great reputation of the artist, astronomical calculations were necessary. As an example, Dr. Ruzicka figured out that the sun will be in the right position for his Pennsylvania Station pictures at a certain hour on March 16th of that year, and he was right.

For those shots the Doctor used one of his "latest" cameras, a 2½x3½ folding camera with a shorter than normal lens of some unknown make which seems to be some kind of forerunner of the modern wide field lens. This camera is very thin, fits in the coat pocket without bulging it, there is no rangefinder, it has a home made paper scale instead, and an old "Kodak" type of viewfinder that has to be shielded with the hand when in use. Many of us would be lost if we would have to use this camera for an important shot, one has to get used to it, I guess. Anyway it is a priceless instrument in the hands of the master. He is working so unobtrusively with his unpretentious "Kodak" that hardly anybody is paying attention to this "ordinary"

photographer and there are never people staring at you out of his pictures, and that is exactly what he wants.

The great art of picture evaluation, the extraordinary sensitivity and capacity of evaluation of light and atmosphere enables him to take his pictures precisely at the most appropriate, fleeting moment when the desired effect can be captured at its best; an effect that will never occur again.

Last year I was privileged to observe Dr. Ruzicka at work. At a given moment, despite his 81 years, he ran down a slope covered with slippery ice plants, sure footed like a mountain lion, just to shoot a close-up of one of those California oaks he likes so much. As answers to our admonition to be careful there was one of his charming smiles that will disarm anybody, and the simple remark, "Can't you see, I could not afford to miss such a beautiful tree like this one—there are not many of them, and did you see the sunray just on the tip of it, it's gone now?" Well, we had not seen the sunray, we were only worried stiff about his taking a bad spill. He just would not miss anything that will make a picture he wants, if he can help it.

To stabilize his camera he presses it against his face—he does not need to look in the viewfinder, so well does he know the acceptance angle of his lens. His sight is slightly impaired lately but his photographic vision is just as keen, just as refined as ever. Most of his black-and-white shots are taken at 1/100 or 1/50 sec. without a tripod, and the Kodachromes at a 1/25 and even 1/10 sec. without a tripod, standing like a rock and holding his camera with an iron grip, despite a couple of missing joints on his fingers. Those had to be amputated as a result of his previous work with X-rays when the danger of burns was not known and the protective means of today had not yet been discovered.

A correction at this point is necessary, I said "without tripod", there is a substitute the Doctor uses. He has a string about six feet long in his pocket with a noose on one end of it, which is put around the camera. He steps on the other end of it and pulls during the exposure—this stabilizes the camera considerably. This string (famous by now) serves also as a "range finder" of a sort, because there are knots one foot apart and it is a very handy measuring tape for close-ups. Needless to say, the clever Doctor may occasionally use the same string to tie the little package containing his lunch when he goes along for a long hike.

This inimitable urge for self-expression keeps this outstanding man alert and young to this day and his latest pictures are just as outstanding today as they always were; there are no longer platinum prints or bromoil prints—they are chloro-bromides and Kodachromes.

Dr. Ruzicka is considered by all who know his work as "THE" pictorial photographer, one of the greatest pictorial photographers of all times. He is a man of highest artistic perceptions, an immaculate taste and great versatility. From the long forgotten Orthonon plates developed in the no more available Rodinal developer to the most modern photographic materials including Kodachromes the highest quality of Dr.

Ruzicka's work has not changed. His platinum prints, his bromoils or gold-toned pictures on chloro-bromide paper have all the beauty, the "stamp" of the great artistic personality and talented vision of unique intensity.

Like in every case when we see highest achievement in any human endeavor there is inherent talent combined with a zest for hard work, love for the medium and endless patience. There is nothing hurried about Dr. Ruzicka's work. Every subject is studied with great thoroughness, interest, ability and love.

A good example is his "Manhattan Bridge" over which he wanted a certain kind of cloud in certain position, in combination with a certain kind of lighting. He went there every time he saw the right clouds in the sky but they just did not come in the right position, or the right arrangement. However, one day the conditions were right and his fine picture of the Manhattan Bridge was taken. What does it matter today that it took 7 years of waiting, a masterpiece is certainly worth it.

That is a typical example that shows how this master mind works, it proves his extraordinary imagination that sees the finished picture in advance a long, long time before it is actually being caught on the film and transferred to the paper. All his achievements Dr. Ruzicka has attained without having a single "secret" formula or a magic developer, his only secrets are an immense talent, vision, greatness of thought, imagination, love for photography combined with lots of patience. Dr. Ruzicka has set his standards high, yet he is capable of holding to them despite the demands created by his extraordinary versatility.

His technique is so excellent that he can render any lighting effect, any mood he is after, in the most striking way. His subjects are always not only well lit, they are surrounded with light, detached from the background. The highlights are rich and the shadows hold enough transparency to satisfy the most curious human eye.

Regardless what his subject is, little girls on the beach, boys on the pond, the mighty Manhattan Bridge or the interior of Penn Station, there is always the same warm human approach, the slight warm smile that is felt in every one of his pictures. You can feel the warmth of the sun or the chill of his snow, you can feel the great love for photography and the great hand of the artist in every piece of work he has done. His pictures have been hung all over the world wherever photographic exhibitions are held. It is hardly necessary to mention that Dr. Ruzicka has received all honors the Photographic Societies all over the world have to give.

He is the recognized Dean of Salon judges, but all the honors are only a token of the great appreciation and admiration for the great photographer who gave so much to photography and who inspired so many photographers. Lucky are those who have met this fine gentleman and artist, luckier are those who were honored by his friendship. His always kind words and his inimitable smile are like a benediction.

We all who are his friends, we all who love photography wish him many, many more happy years of picture making.

Speed The Parting Guest Speaker

By Dick Bird, FPSA

A Motion Picture Division Feature

Through the disarray of recently vacated chairs, the Guest Speaker threads his way, hastily collapsed projection screen under his arm. He steers an erratic course through the scattered chairs towards the projection table in the centre of the room.

As if to speed his departure, a mantle of darkness settles on his shoulders as the hall lights are flicked off behind him by an unseen hand.

He fumbles his projectors, films, slides and extension cords into cases; grabs up his screen, brief case, overnight bag, hat and coat, and heads for the exit.

In the vestibule, one hand on the light switch, the other held in front of his face, has eyes focussed on his wrist watch, is the last member of the club to leave the hall. He has evidently been "joed" to close up the place and see that all the lights are out and the doors locked.

The G. S. plus impedimenta, maneuvers through the front door and out into the cool night. The door slams behind him and the portal tender speeds past. "Gotta catch that last bus y'know . . . goo-nite." and vanishes into the darkness. The lecturer eases his six pieces of equipment down to the sidewalk and considers the situation and his immediate problem.

The meeting had been successful. The audience had shown a keen interest in his subject and its presentation. This was evident by the attention given his discourse and from the fact that so many had gathered around him after the meeting to tell him so. This informal discussion had been a pleasant exchange of enquiries, answers and comments, freely indulged in by lecturer and audience until the Club President, who had taken no part in the "post mortem" interrupted to remark: "Sorry I can't stay any longer old chap but you know how it is. Don't forget to send us your bill for your expenses." and was gone.

The departure of the officer seemed to imply that this ended the evening's activities and although several of the group appeared reluctant to "break it up" the President's attitude plainly indicated that his exit closed the discussion. The group dissolved, leaving the speaker to pack up his gear and find his way to a hotel for the night.

The visitor had spent five weary hours in a dusty day coach to attend this meeting at the invitation of the local club. He considered the unpleasant prospect of the return journey at 6:10 the next morning. No one had suggested a good hotel although club officials must have realised he could not get back to his own city before the morrow.

He buttons up his overcoat to protect himself from the drizzle of rain, gathers together his paraphernalia and moves slowly to what might be a main thoroughfare and a telephone.

Any lecturer, whether he is doing the Guest Speaker stint as a profession or be-

cause he is "hipped" on his subject and has a sincere desire to share his experience and knowledge of it with others, and is making these appearances "for free," has had such experiences as this. He thanks his gods that such thoughtless behaviour of club officers is not the rule.

The speaker whose experience is related above, tries to forget the dismal night spent in the hotel lobby, huddled among his equipment. No reservation had been made for him although he had requested this in his acceptance of the invitation to speak. He still remembers the 6:10 departure before daylight and the tiring train ride and the balance of the busy day on arrival at his own office.

With pleasure he recalls the meeting of the previous week at another nearby town. Here, he had been met at the train by a friendly club member, and, with his equipment, been whisked into a car and away to a room reserved for him at a comfortable hotel. A pleasant dinner with three other club members. The introduction before the meeting and friendly chat with officers and members. The attentive and appreciative audience. The informal "chin-chin" afterwards and the subsequent adjournment to a nearby coffee shack to continue discussion of subjects of mutual interest, far into the night.

Everything had been thoughtfully planned to make his visit a pleasant interlude.

Writing as one who has done his share of club appearances, a Guest Speaker does not expect his club hosts to roll out the purple carpet but he does have the right to anticipate a courteous reception and some indication that his time and efforts are appreciated.

Every member of an audience is aware of the impression left with the club by their guest speakers. Do they give much thought to the opinion of the club carried away by their platform guests?

Many lecturers remember communities, not altogether by name but from the reception given them by clubs and societies previously visited.

How do Camera Clubs measure up in the esteem of their visiting speakers?

Every lecturer's memory retains vivid recollections of clubs, a return visit to which, evokes little enthusiasm. About September, he scans the itinerary for his platform season ahead.

"Let's see" he muses. "Blumphville. Return engagement. How did it go last year? Hummm, nice audience, splendid reaction. More than the usual number of people came up afterwards to tell me how they enjoyed the program. But, isn't this the place where the Program Director met me at the door of the hall and said: 'Hello, you're the speaker eh? Well, they usually run the projector from up there.' cocked a thumb upwards to the balcony and ambled away."

"Spent a half hour watching the audience

file in. Many curious and friendly glances as I sat alone at the projector but nobody spoke to me. Program Director introduced me to the audience. Went over nicely. Crowd faded away. Janitor closed the hall door behind me. Although the President of the Club occupied the platform with me and opened the meeting, he and I were never introduced. Often wonder who he was!"

"Piffstown. Oh yes, Piffstown and that lost weekend. Arrived Saturday as there was no train connection Monday. Telephoned the Club President to relieve his mind about Monday's appearance. Voice at the other end of the wire: "Oh, yeah, you're the feller who talks to us on Monday. Glad to hear you got here on time." and rang off.

Weekend activities. Saturday night, window shopped on Main Street. To keep warm, went to the picture show although I'd seen the feature before. Back to hotel and bed. Sunday, strolled around residential district. Picture show same as yesterday so returned to hotel and with blankets wrapped round me for comfort, read the daylight hours away. Note, make sure I never weekend in Piffstown again."

He brightens up as his eyes travel down the list of engagements. "Rochesport! Good-oh! Happy to know they liked our material last season. What a nice crowd. Always have fun at Rochesport. Friendly audience, considerate hosts. Certainly make their speakers welcome. It's a pleasure to accept an invitation from that club."

Not infrequently, a speaker arrives before the time scheduled for his appearance. Oftimes, a day ahead. Some club officials let him sit all day around his hotel without giving him an opportunity to meet club members or someone in town who may have the same hobby or professional interests. Whatever his interests are, there is someone in your community who shares them. For instance, several Camera Clubs of our acquaintance, knowing our interest in nature, thoughtfully arrange for us to meet local naturalists while we are in their communities. A considerate action we much appreciate.

Those of us who appear on public platforms in North America are happy that the majority of clubs we visit, do practice the common courtesies and the hospitality so characteristic of Americans and Canadians.

These words are not directed towards those gracious hosts, who, to quote a recent song hit, "do what comes naturally." Our own platform pathways across America are paved with valued friendships, made and cemented during the course of our lecture itineraries.

There are, however, too many club officials, and in my experience it is not the club membership that is to be censured but those members who assume responsibilities that they are not fitted by tempera-

ment or experience, to perform graciously.

To these individuals I direct the following questions, hoping the answers will suggest a more thoughtful attitude towards those to whom your club has extended invitations to mount your platform.

Does your club appoint someone to welcome your guest, either at the railroad station or at his hotel to let him know his visit is appreciated?

Is it your custom to greet the speaker on his entrance to your meeting place, offer him any assistance he needs to set up his equipment, if he uses any, introduce him to club officers and generally assure him he is among friends before he steps before your audience?

After your guest is seated on the platform, do you bring up petty club affairs liable to promote heated discussion and acrimonious debate among members? Example, "What stain-fingered so-and-so, slopped hypo all over the club darkroom floor and failed to mop it up?" a subject always good for a half hour slanging match, often entertaining to the stranger if he didn't have to worry about cutting his lecture sequences to allow for the encroachment on the time allotted to him.

Do you delay your speaker's appearance by ringing in extra business matters, (now we've got such a good turnout, let's give 'em the works about delinquent club dues, etc.) or the introduction of other visitors, (we'd just like to take a minute to introduce old Joe Biff from the Oofia club, everybody know's old Joe who'd like to say a few words, etc.) thus cutting in to your lecturer's time. (There is no such thing as "just a few words!")

Is the speaker introduced to your audience with dignity and courtesy? A chairman may be courteous and not stuffy. Dignified and friendly without being pompous. Humorous without being rude.

Is the person making the introduction informed beforehand of the background of the speaker? Who he is, where he comes from, what he does, his honors if any and why he is considered an authority on his subject. Or, as one recent introduction went: "Ladies and Gentlemen, I'm only pinch hitting for Joe Blow the secretary who couldn't make it tonight. Hadda take his missus to the Capitol. I gotta do the inroduction of this feller here on the platform. He says his name's Bird. I only met him a coupla minutes ago so I don't know anything about him. Guess I'll let him blow his own horn. It's all yours mister."

Are your local Guest Speakers extended the same courtesy and consideration given your out of town speakers? Even if they are well known to everyone in the club they are entitled to it, you know.

Do you allow your local speaker to creep unnoticed into the rear of the audience and sit there until the time comes for him to speak, then casually announce: "Well, our old friend Bill Metol is going to give us a talk. Is Bill here? If he is, will he come to the front and give?"

Do you arrange for some qualified individual to propose a vote of thanks to the speaker following his lecture? Paid speakers do not expect this but if your lecturer is giving of his time without remuneration, this expression of appreciation from the club and its membership is his due.

Is your speaker afforded the opportunity

to meet as many of your members as he wishes? This widens his acquaintance with those who are interested in his subject and gives your members a chance to discuss it with him.

Is a note of thanks sent your guest a few days after his appearance on your platform? This gesture costs little but your speakers will appreciate it and remember your club more kindly.

If your speaker is furnished by or is a member of the staff of a Manufacturer or Distributor of Photographic materials, is he treated as considerably as your "name" speakers? I've heard of a club's officers who always chisel a dinner from one company's lecturer simply because they use his sponsor's products!

Your Guest Speaker does not expect or desire to be received like a visiting potentate. At the same time, he should not be required, among other chores, (and what lecturer hasn't?) to sweep up the debris in the hall from the last meeting; straighten the chairs, darken the windows, take tickets at the door, introduce himself from the platform, buy a dinner for the club President, or, as actually happened to the writer in one town where he had accepted an invitation to lecture, (gratis) pay the hall rent to the waiting owner of the building!

Courtesy and hospitality are as American as baseball and Senate investigations and when extended to the Speaker of the Evening, before, during and after he has been a guest of your club, will make the visitor anxious to return to give of his time and talents, and always, to recall his visit with you—his considerate host—as a particularly delightful experience.

Open Letter From Johnny Appleseed

Sure was glad to learn, from the big flock of letters which came my way, that you folks were glad old Johnny Appleseed was back on the job.

My original job, you'll remember, was to do some pieces on photography at what the politicians call the grass-roots level. I don't mean just elementary stuff, for tyros, either; I mean articles that even a beginner could understand and profit by, yet which had enough stuff in them to act as darned good refreshers for some of those big shots in each of the Divisions.

Well, I still have that job, and I'm working right now on some pieces I think you'll like; material dealing with subjects you've written in about. You'll be seeing some of these articles right soon, now.

What I'm most anxious to talk about at this time, though, is this second job I've taken on; the job of acting as a kind of clearing house for all sorts of questions, gripes, and constructive ideas.

Why hand that job to Johnny Appleseed? Well, it's like this, I'm an old-timer in PSA. If you have a question, I'm likely to know who in PSA can give you the BEST answer, no matter what your problem may be. If you have a gripe, chances are I'll know who should be told about it, and who can DO something about it. Same



Johnny Appleseed, PSA.

way with constructive ideas: PSA needs them, and wants them, and I can funnel them right where they'll do the most good.

Of course, if you were all old-timers in PSA, like myself, and knew your way around as I do, there wouldn't be any necessity for my taking over this job. As things stand, though, most of you are going to find it mighty handy to just drop a line to old Johnny Appleseed, and know when

you lick the stamp that you're going to get results—because I'll see to it that you do!

I don't want to boast, but I would like to say that as soon as that announcement appeared in the October JOURNAL, I got a flock of letters, and started some action on several things that you'll hear about before long . . . BIG things that maybe wouldn't have been brought up at all if I hadn't taken on this job and made it so dog-gone easy for any PSAer to make his voice heard, or get a question answered.

So, let me repeat what they said about me last month: I'm just your handy-man at Headquarters; the symbol of PSA in action. Some people will tell you there isn't any real Johnny Appleseed, just as some people will tell you there's no such person as Uncle Sam, but remember that if there's no Uncle Sam, there's no you, and there's no me. Uncle is a symbol of all the people in this great country of ours, and Johnny Appleseed is the symbol of all the people, little and big, old and young, experienced and inexperienced, in this big and active Society of ours.

There isn't really any Johnny Appleseed? Drop me a line, if you have something on your mind, and find out.

Yours,
Johnny

PSA JOURNAL

Choose Your Paper Wisely

By John D. Fish*

Much has been written concerning methods of changing the tones of the warmer papers through the addition of various chemicals to the developer. Additional warmth is often advocated through the use of quantities of potassium bromide in the developer solution. In effect, potassium bromide acts as a restrainer and slows the effective paper speed so that with its use it is necessary to increase the exposure until development time becomes normal for the developer used. Contrary to popular belief, the warmth advantage gained by this method is slight and hardly worth the extra effort required. In fact, experimentation along this line will usually produce inconsistent results that may not be reproducible and might well cause excessive waste of developer.

The directions, either enclosed in the packages of paper or published in data books, include the developers and other processing formulas recommended by the manufacturer for the particular type of paper. Two developer formulas are usually included, the preferred, and an alternative for either warmer or colder image tones. Inasmuch as the clumps of silver grains which form the image are greatly influenced by development, growing larger (and colder in tone) as development proceeds, it is a good idea to insure consistently uniform results by standardizing on these recommendations which have been thoroughly tested and approved by the paper manufacturer for his product. Slight differences in image tone may be accentuated by later chemical toning which involves conversion of the black-and-white silver image to another form having the desired color.

Image tone, paper tint

Image tone can be greatly influenced by several other factors as well as development. One of the most important of these is the tint of the paper stock. Cream-white papers appear to have greater warmth of image tone than white papers of the same emulsion type, and ivory-colored papers are extremely warm, even to the point of appearing yellow. The influence of stock on image tone is particularly noticeable when the photograph is of relatively high key with low density areas and high-lights for the stock tint (color) to show through.

Let us incorporate a word of caution at this point concerning a factor that can, and in the actual practice very often does, upset the image tone appearance. *High temperatures* during drying and mounting are apt to cause a phenomenon known as "plumming". In essence, high temperatures, particularly if the print is wet, cause the image tone of many papers to shift to-



Rochester Skyline

One of the colder toned papers with a white stock would be an appropriate choice for a brilliant night view of this type. Select either a glossy paper or one with a high-lustre surface, such as, Kodak's new Medalist I. It has the advantage of a relatively high gloss without the necessity of ferrotyping, and is capable of reproducing a tonal range that will give maximum detail in the shadows.

ward a colder—rather purple-blue (plum colored)—tone. Serious plumming can be avoided if drying temperatures are no higher than 150 F and mounting press and flatiron temperatures are maintained in the range of 180 to 200 F. You can observe this effect in a rather graphic demonstration. Take one of your scrap prints that has been air dried at room temperature. Cut it into five strips; keep one for a comparison, and place each of the other strips in water at 150, 180, 200, and 212 F. Blot them dry and make your own comparison!

Fixing time

Another factor too often neglected is *fixing time*. Your prints should only be fixed for the recommended time; prolonged fixation only causes bleaching of the high-light and low density areas and robs the photograph of its warm tone. Five to ten minutes is a maximum for the warmer toned papers!

Remembering that your goal is improved print quality, and recognizing that the appropriate tone on your photograph helps to re-create the atmosphere of the original scene, it follows that some subjects are better rendered with the blue-black papers while others are shown to best advantage on the warmer types. Choose your paper

wisely! Impersonal objects and cold subjects—such as abstract designs, glass, ice formations, snow scenes, stone, and night views—invite the neutral and blue-black papers. Many of these subjects you may wish to tone blue to enhance the feeling and emphasize the mood; but give them a try on a neutral-black paper, such as Kodabromide, and you may be convinced that the natural black-and-white tones of many of your prints give such a truthful rendering of the subject matter that chemical toning is unnecessary.

Warm-toned papers such as Kodak Opal and Ektalure G render the warmth of flesh tones so successfully that they are frequently used for portraits without additional chemical toning. In fact, Opal P with its old ivory colored stock and warm image tone can provide a truly genuine feeling of warmth and sunniness for any sunlit view. It imparts a particularly friendly atmosphere for portraits of older people. Try such a subject on it and compare it to your present paper; you may be pleasantly surprised!

Paper speeds

A discussion of paper speeds is complicated by many factors: speeds are greatly influenced by the type of enlarger or printer and by the nature of the light source used. Because paper speeds have no direct effect on the appearance of the final photograph, they have not been included within the scope of this article.

Degree of gloss

Photographic papers can be grouped into three general classifications according to their *degree of gloss* (sheen): (1) glossy and high-lustre, (2) lustre or semi-matte, (3) matte. The following table illustrates some of the principal combinations of surface texture and stock tint available in the various degrees of gloss:

| Degree of Gloss | Surface Texture | Stock Tint |
|-----------------|-----------------|---------------------------|
| Glossy | Smooth | White |
| High-lustre | Smooth | White |
| | Fine-grained | Cream-white |
| Semi-matte | Smooth | White and cream-white |
| | Fine-grained | White, cream-white, ivory |
| | Rough | Cream-white and ivory |
| Matte | Smooth | Cream-white |
| | Fine-grained | Cream-white |
| | Rough | Cream-white and ivory |

Print quality

Print Quality is an important factor to consider when making a photograph, yet, it is often treated too casually. It is frequently the basis for either the success or failure of the entire photographic endeavor. In analyzing the subject, it be-

*Eastman Kodak Co., Rochester, N. Y.



Winter Fantasy

An overall atmospheric effect has been created in "A Winter Fantasy" by subordinating all fine detail through the use of Kodak Mural Paper. The photograph conveys the mood as it existed in the original scene when the shutter was tripped. For subjects of this type, a paper with a rough textured surface, cold image tone, and a white stock provides excellent rendering.

comes evident that technical excellence and the artistic application of the "tools of the trade" are the chief contributing factors affecting print quality. A thorough understanding of the "tools" offered by photographic papers is an absolute necessity when you make your own photographic prints. Assuming a good negative—a beautiful composition or an interesting subject will be unsuccessful and lack eye appeal if presented in the wrong degree of contrast, or with insufficient attention given to the details of paper surface, stock tint, and image tone.

The purpose, then, of this article is two-fold: (1) To acquaint the print maker with the wealth of sensitized photographic paper available for his use; (2) To assist him in achieving print perfection through the wise selection of photographic paper complementary to his particular negative.

Most of us are mighty pleased when through our own skill (or luck!) we produce a negative with unusual potentialities. Due credit is usually given to our camera and quite possibly to the film—but, unfortunately, there are many photographers who fail to realize the important part photographic paper can play in the final presentation of their efforts.

Many print makers standardize their technique so completely that they use only two different surfaces of one type of photographic paper for the presentation of all subjects. Perhaps early in their photographic experience they were introduced to a paper with a glossy surface on single weight stock and a semi-matte surface on double weight stock. These may have been recommended by a fellow photographic enthusiast, or perhaps suggested by a photographic dealer, or possibly adopted as an

easy way out of what appeared to be, at this early stage, a maze of paper types.

The novice often feels that the majority of photographic papers must have been manufactured for someone else, but not for him, and so, he turns to standardization. The regrettable part of his move is that he may become complacently satisfied and remain oblivious to the wealth of material—or "tools"—available to help him achieve superior print quality.

Now, let us study the negative you wish to print and give due consideration to the final effect you wish to achieve in your photograph. First, make a mental image of how the finished picture should look in order to re-create the original scene and completely capture its atmosphere and mood. Only by doing this, and keeping that mental image before you is it possible to choose a paper that will raise your print to the outstanding class.

Select correct grade

Perhaps the most important factor affecting print quality is the selection of the correct grade (or contrast) of paper for each negative. Most everyone knows that a soft paper (grade 0 or 1) is used for hard or contrasty negatives; a hard paper (grade 3, 4, or 5) for flat or low contrast negatives. However, for the ultimate in print quality it is necessary to select the proper grade of paper with a great degree of accuracy. The ability to make such a selection comes as a matter of experience, usually gained through use of the trial-and-error method. It is possible to determine the exact contrast of your negative and the paper grade best suited to it through the use of a photometer or a densitometer. The techniques are somewhat involved and since few people own instruments of this type a more practical suggestion might be to consult a paper data book and review the suggested methods of determining contrast offered by the manufacturer.



Alms

Kodak Opal Paper C with its brown-black image tone was selected for this informal portrait of an ancient beggar woman. In contrast to the cold starkness of the reproduction, the subdued contrast and rich blacks of matte paper strengthens her character, while the smooth surface and cream-white stock faithfully record the weathered masonry to complete the mood of the photograph.



Out of the Mist

The cold image tone of Kodabromide G is a "natural" for this damp, foggy harbor scene. Its fine-grained texture tends to minimize the unwanted detail and produces the desired, slightly diffuse, ethereal effect. The semi-matte lustre produces a luminosity in print that is almost as natural as that of the original scene.

Uniform development of the negative to a normal contrast will solve many of the problems of paper grade selection, but even this procedure is not fool-proof unless the photography is done under studio conditions. The brightness range (difference between the darkest and lightest areas) of any scene will vary depending upon the subjects being photographed and will affect the final paper choice. Systematic trial and careful observation remain the most practical way of determining correct paper grade.

Unfortunately, a print made on the wrong grade of paper may seem passable to the less experienced worker, until a direct comparison is made with a print on the correct grade. His contrast problem may be so subtle that the print neither appears muddy nor harsh and only by being extremely analytical in his judgment can he hope to find the flaw and correct it. It may seem to look satisfactory, but would it be improved by printing slightly darker? Or should it be lighter? Is there sufficient detail in the highlights, yet, no muddiness? Are the shadows as rich as they might be? If there is any doubt concerning this phase of your print making—Experiment Further! Only by so doing can you develop the experienced eye of an expert.

Image tone

The selection of a paper with an image tone that will compliment your subject is another very important step toward achieving fine print quality. Print tone governs the mood of the photograph to a considerable degree. It cannot be ignored, for an unwise choice of tone may create a deleterious impression in the eyes of those whom you wish to please. In speaking of image tone I am referring to the color of the silver deposit that composes the visible image on photographic paper after development. These normal or inherent image tones of the different types of photographic papers range in color from brown-black (warm) to blue-black (cold) and are largely dependent upon the size of the silver grain forming the image.

It has been reported that the average brightness range of typical outdoor scenes is about 1 to 160 and in some extreme cases exceeds a range of 1 to 1000. Now, with the matte papers capable of reproducing a tonal range of only 1 to 15 or 20, while the glossy and high-lustre papers have a range of 1 to 30, or slightly better, it is easy to see that *considerable* compression of tones is necessary when the print is made. It is understandable why many photographers take advantage of glossy's increased density range and use it for the majority of their work. But, the high surface sheen and great reflectivity that are responsible for the unique quality of glossy are the chief reasons why its use should be carefully restricted to *appropriate* subjects, for example, it may not be desirable to use glossy papers when rendering certain types of portraits or scenes where broad or atmospheric effects are important. Brilliant subjects, such as glass, plastic, ice, snow, or those particularly rich in texture and detail that we wish to record, are best printed on smooth, glossy papers, such as Medalist F or Kodabromide F. Medalist J paper is a smooth, high-lustre material with no surface pattern to interfere with the rendition of fine detail. It gives adequately high gloss without the necessity of ferrotyping. Most people use papers of these types for pictures to be reproduced in magazines. Their white stocks

also make them ideally suited for photographs of snow and similar brilliant subjects and for prints that will be toned blue.

In a large print, such as a 16 x 20, that will be viewed at some distance, subjects can be pictured on a fine-grained surface that will subdue negative grain without much loss of definition and still show as much detail as a closely viewed 8 x 10 glossy. Particularly good in this respect and for rendering somewhat warmer subjects is Kodak's Opal K. It has a cream-white stock tint to complement its brown-black image tone and a high-lustre surface that records the shadow detail that is so often lost with the more matte papers. An increase in tone range and maximum density can be achieved to some extent on the semi-matte papers by coating the print with Kodak Print Lustre or various types of paste wax, but these results are seldom as satisfactory as those obtained by using a paper with "built in" gloss. A good point to remember is that high-key photographs usually appear to their best quality advantage on fairly smooth, high-lustre papers. Try Opal K for your high-key portrait and see if you don't agree that its brilliance and nature image warmth complements your subject.

Lustre or semi-matte surfaces have a shorter tone range than glossy, but because of their lack of harshness are considered richer and more pleasing for most subjects. The wide general acceptance of these papers is perhaps the reason why the majority of the many different types of photographic papers are manufactured with semi-matte surfaces. In the case of special papers such as Kodak Opal you will be able to find an almost unlimited choice of textures (surface roughness) having lustre or semi-matte sheen.

Cold-toned papers, such as Kodabromide and the somewhat warmer Kodak Mural R and Medalist, will help convey the feeling of coolness that exists with subjects like snow, fog, and marble. With these facts in mind, you must decide upon the specific texture and sheen that will best represent your subject. If fine detail is all important, then the choice should be glossy. If, however, the subject is a damp, foggy harbor scene, the wisest choice would be a fine-grained or rough lustre surface that will tend to minimize fine detail and produce the desired slightly diffuse, ethereal effect. With emphasis on a very broad, warm, atmospheric effect—a scene of trees with distant mountains and sunlight breaking through low hanging clouds—the selection of a warm-toned, rough textured paper, such as Opal R, will best present the atmospheric effect while virtually eliminating unwanted fine detail. If a greater feeling of warmth and sunniness is desired, then Opal S with its rough textured surface and old ivory colored stock should be used. Both Opal R and Opal S are semi-matte papers that will impart a natural brilliance and warmth to any scene while tending to subordinate negative defects and fine detail. The semi-matte papers are more easily spotted than the glossy papers and are less apt to catch unwanted specular reflections. Choose one of the smooth or fine-grained, semi-matte papers for your portraits of children and pretty girls and see if you don't agree



Spring Song

In this photograph the emphasis was placed on the broad effect, through the use of a rough textured paper, in an attempt to cause the observer to exclaim, "Spring is here!" Kodak Opal Paper S was selected for its rough texture and ability to subordinate fine detail, while its ivory stock increases the overall warmth of the print to impart a definite sunniness to the flowers.

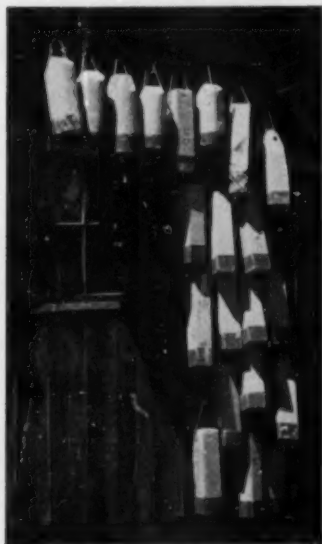
that they impart a feeling that enhances the quality of your print.

Matte surfaces

Matte surfaces have a very short tone scale and tend to appear softer by subduing the over-all contrast of the print. Their surfaces are usually somewhat more delicate than the semi-matte or glossy surfaces and care must be exercised to prevent damage. The dead matte surfaces can be viewed or hung in any location without fear of annoying specular reflections. Opal W, a paper of this type, appears to strengthen the image and if properly handled, possesses a richness that will give your photograph greater impact. Its old ivory stock color, combined with image warmth and a suede surface, makes it a "natural" for portraits of older people. Its surface softens the wrinkles that come with advancing years and gives a subject of this type additional strength and dignity.

Volumes have been written by others about the subject of print quality and controversies have continued to rage over the elements upon which it is dependent. I have, in this article, added my bit in the hope that some may be convinced that the wise selection of a paper to fit the subject is important to the over-all picture of print quality. Admittedly, the correct paper will not make a poor photograph good, but it will, most assuredly, raise a good print to the outstanding class!

Samples of photographic papers, which illustrate combinations of practically all available surfaces, image tones, and stock tints, can be seen in sample books at photographic stores. A thorough inspection of these samples, keeping your negative in mind, is a necessary supplement to the information contained herein.



Fisherman's Window

In this pattern study of floats on a fisherman's shack the accent is on detail and texture, with a definite need for maximum tone range to hold shadow detail in the window. Pictures of this type are best presented on a glossy paper, such as Kodak Medalist F or Kodabromide F. Their smooth stocks have no surface pattern to interfere with the rendition of the fine detail.

Kodak Gifts are Perfect Gifts

...and here is how to shop from your easy chair

Here, on these four pages, is something for every photographer on your Christmas list, including you. Select your gifts at leisure, then visit your Kodak dealer...and watch this Christmas take its place in everyone's album as the best ever.



◇ **KODACRAFT PHOTO-LAB OUTFITS.** A complete-in-one-package gift that will open a whole new world of fun for someone you know. Kodacraft Advanced Photo-Lab (illustrated) contains everything needed for developing film and making contact prints... a Kodacraft Roll Film Tank with aprons, a Kodacraft Metal Printer, trays, film clips, chemicals, paper, graduate, safelight, thermometer, and instruction manual. \$14.10. Kodacraft Photo-Lab Outfit with printing frame and mask set instead of metal printer and without safelight, \$8.75.

◇ **KODAK HOBBYIST ENLARGER.** Basic for a darkroom that will keep on giving for many Christmases to come. Has the most modern features for straight enlarging at a thrifty price. Circline fluorescent lamp with integrating sphere lamphouse gives cool, evenly distributed light. Positive, smooth controls; 1.4 to 7 times enlargement on baseboard. Supplied with Kodak Enlarging Ektanon Lens $f/6.3$, 89mm., and one negative carrier. Takes negatives to $2\frac{1}{4} \times 3\frac{1}{4}$. Price, \$44.00.



◇ **KODACRAFT PRINTING KIT.** With this outfit there's no need for a darkroom for a son or daughter to start printing his or her own snapshots. Has 25 sheets Kodak Velite Paper, printing frame and mask set, 3 Tenite Rocker Trays, a graduate, a Kodak Darkroom Thermometer, a glass stirring rod, chemicals, and an instruction booklet. \$4.95.

◇ **KODAK EKTALUX EQUIPMENT.** Professional type flash equipment with long-lasting B-C power for the advanced cameraman. Shaped for shooting, with an easy-to-grip handle, it's built for steady day-in, day-out service. Has every feature he will want... quick-loading, quick-ejection, two-way focus for midget lamps; will operate as many as six matching extension units, adaptable for all types of flash. Prices: Ektalux Flashholder, from \$29.75 to \$33.85, Ektalux Extension Unit, with 20-foot cord, \$12.40.



◇ **KODASLIDE TABLE VIEWER 4X.** If there is someone on your list who makes Kodachrome slides... or someone who will start this Christmas... here is the gift. Perfect for showing 4-times enlarged slides to a small group, day or night. Does not require darkened room. Projector and Kodak Day-View Screen combined in one unit. Price, \$49.50. Carrying case, \$15.50.

◇ **KODASLIDE PROJECTORS.** New Highlux III—300-watt; quiet, efficient blower cooling; special slide ventilation; Lumenized double condenser and $f/3.5$ projection lenses; carrying case, \$50.50. Thrifty Highlux II—200-watt; $f/3.5$ lens. Converts readily to 300-watt, blower-cooled unit. \$36.50. Budget-priced Kodaslide Merit Projector—150-watt—with $f/3.5$ lens, \$26.10.





KODAK DUAFLEX FLASH OUTFIT. Has everything to start shooting Christmas festivities... Kodak Duaflex II Camera with Kodet Lens, Flashholder with 2-way Flashguard, photoflash lamps, batteries, film, and instructions. Price, \$22.50. In the DeLuxe Outfit, camera has focusing Kodar f/8 lens. Also includes sturdy Field Case. Price, \$33.45.



BROWNIE HAWKEYE FLASH OUTFIT. A thrifty gift for a beginner. Includes an easy-to-use Brownie Hawkeye Camera, Flash Model, Flashholder with Kodak 2-Way Flashguard; 8 photoflash lamps; batteries; 2 rolls of Kodak Verichrome Film; and instructions. Price, \$13.50.



KODAK PONY 135 CAMERA. A value-packed miniature at a moderate price. Takes black-and-white, Kodachrome, or Kodachrome Film. Has fast f/4.5 lens, and a 1/200 shutter, synchronized for flash. Focuses to 2 1/4 feet. Brilliant view finder. Price, \$31.15. Kodak Pony 135 Camera, \$35.75.



KODAK TOURIST II CAMERAS. Four Tourist cameras give you a wide choice of lenses and shutter speeds... but all give you the Tourist's big 2 1/4 x 3 1/4 pictures and rugged, folding Kodak construction. Both f/4.5 models feature the long-base Scopesight finder. Prices, \$26.25 to \$97.40.



KODAK RETINETTE CAMERA. Same styling as the Retina IIa but with a Schneider Reomar f/4.5 lens. Direct view finder. Shutter speeds from 1 second to 1/300 second. Coupled film advance, automatic stop, double exposure prevention. Non-jarring body shutter release. Takes 135 film. \$59.50.



KODAK RETINA IIa CAMERA. Smart, continental styling combined with an ultrafast f/2 lens and 9-speed Synchro-Compur Shutter, for someone who takes pride in his pictures and his equipment. Combined range-and-view finder, rapid film advance, automatic stop. \$164.10.

KODAK SIGNET 35 CAMERA. A precision miniature for one who wants the ultimate in fine color work—or black-and-white. Features the famed Kodak Ektar Lens f/3.5 in a precision setting that insures needle-sharp pictures. Coupled range finder combined with view finder for rapid focusing and framing. Accurate 1/300 shutter. Price, \$92.50.



KODAK REFLEX CAMERA ADAPTER KIT. There are a lot of Kodak Reflex Cameras in use. Certainly someone on your Christmas list has one, and would like this adapter kit, which will permit him to enjoy 828 Kodachrome, Kodachrome, or black-and-white film. \$4.59.



KODAK FIELD CASES. A fine camera deserves a fine case to protect it from scuffs, from damaging blows. Each Kodak Field Case is designed for the camera it is to carry. Made of top grain cowhide, double stitched, reinforced, and perfectly finished. Prices, \$7.00 to \$11.25.



KODAK TOURIST ADAPTER KIT. For someone who owns a Tourist II f/4.5, or Tourist I f/4.5 or f/6.3 Camera, a more appreciated gift would be hard to find. It converts his camera to the use of 828 films including Kodachrome for color transparencies, plus 3 other negative sizes... for only \$13.25.



KODAK MASTER PHOTOGUIDE. Every camera owner wants this wallet-size guide to better pictures. Includes fast-action computers for outdoor-indoor pictures... contrast-viewing filters... data on flash, close-ups, filters... and much other information that's wanted every day. \$1.75.



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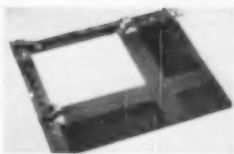
Prices include Federal Tax where applicable and are subject to change without notice.

Kodak

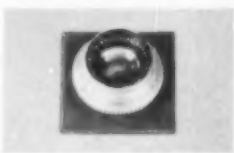
Kodak Gifts are Perfect Gifts



KODAK FLUOROLITE ENLARGER. A gift that will thrill any photographer. Cold light; rotating negative carrier and tilting platform for distortion control; big, light-tight paper storage space in base. With accessories, doubles as view, copying, slide-making camera. Price, without lens, \$99.50.



KODAK MASKING EASEL. 11 x 14. Provides adjustable margins from $\frac{1}{4}$ to $\frac{3}{4}$ inches. Specially designed back-guide for easy, accurate insertion of paper. Masking arms designed for rapid, sure adjustment. Stand arm for convenient paper insertion. \$9.60.



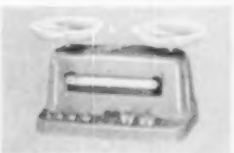
KODAK ENLARGING LENSES. For someone who is satisfied with only the best in his color work or black-and-white, it will be a Kodak Enlarging Ektar Lens. Both Kodak Enlarging Ektar Lenses and Kodak Enlarging Ektanon Lenses are available in 2-, 3-, and 4-inch focal lengths. \$14.00 to \$49.90.



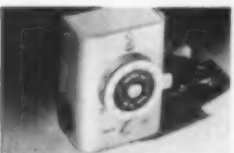
KODAK 2-WAY SAFELAMP. Brand new in design and appropriate for any darkroom enthusiast. For bench, wall, or overhead mounting. Rotate it for light direction. Insert filters in one or two sides. Comes complete with bulb and one filter. \$4.50.



KODAK ADJUSTABLE SAFELIGHT LAMP. Professional in appearance, and puts ample safe light wherever you want it most. Has double-swiveled shank and bracket. Easily attached to wall, shelf, or bench. Comes with one $\frac{5}{16}$ " diameter safelight filter. \$7.40.



KODAK CHEMICAL SCALES. With its Tenite housing and corrosion-resistant Tenite pans, here is a gift item that is both practical and smart for a darkroom worker. Obtainable with weights for either avoirdupois or metric systems. Capacity, 4 oz. 60 gr. or 130 grams. \$9.90.



KODAK ELECTRIC TIME CONTROL. For someone who makes many prints. Permits control of printing time automatically from 1 to 57 seconds. Printer or enlarger plugs into control. Turns off automatically after a preset interval. Remains on when desired for focusing. \$13.50.



KODAK TIMER. For precision timing of darkroom work up to 60 minutes. Minute and second hands; both can be quickly re-set to zero. Start-stop switch permits stopping without re-setting. Swivel support permits adjustment to any easy-to-see angle. Price, \$7.20.



KODAK UTILITY FOOTSWITCH. Permits turning the current to any darkroom equipment on or off with a touch of the foot. Pedal incorporates a safe, low-intensity neon light so that it can be easily found in the dark without fumbling. \$10.00.



KODACRAFT ROLL-FILM TANK. Comes with aprons that eliminate threading, permit easy insertion of film, wet or dry. Comes with three aprons for 620-120, 616-116, and 127 films. \$2.53. Kodacraft Miniature Roll-Film Tank has two aprons for 828 and 20- or 36-exposure 35mm. film. \$2.53.



KODAK AUTOMATIC TRAY SIPHON. Converts an ordinary tray into an efficient print washer. Fresh water flows in at top, used water is siphoned from bottom. Designed to provide adequate circulation. Molded of gray Tenite, with no moving parts to wear out. \$4.50.



KODAK PROJECTION PRINT SCALE. A paper-saver that will be welcomed by any owner of an enlarger. Just make one exposure through the graduated scale, then read the correct printing time from the developed print. Saves time, prevents mistakes. \$1.15.



KODAK COLOR DENSITOMETER. If he is a serious darkroom worker, this is the gift for him. He'll make better black-and-white prints, without failure, and if he makes color prints, he can measure the density range of his transparencies and check his color-separation negatives easily. \$52.00.



KODAK PHOTO BLOTTER ROLL. For drying prints without curling. Prints are placed between a fine white photo blotter and a linen-backed blotter and rolled with a corrugated separator that permits full air circulation and rapid drying. Takes 60 average contact prints. \$2.88.



KODAK DARKROOM APRON. Here is an apron that's specifically designed for darkroom use. Black plastic material keeps splashed chemicals away from clothes. Full cut for utmost protection. Has big pocket. Drip cuff at bottom catches any drips. Medium size, \$2.25; large, \$3.00.



KODAK THERMOMETERS. Accurate control of processing temperatures is one secret of successful negatives and prints. In most processes, it is critical. That is why a good, reliable darkroom thermometer is always a welcome gift to any photographer. Prices, \$.42 and up.

...and here is how to shop from your easy chair



KODAK DOUBLE PRINT ROLLER.

An inexpensive extra gift that will get lots of use. Used in ferrotyping prints, the double rollers remove the maximum amount of water. Durable metal frame forms the handle and supports the two 6-inch rubber rollers. Price, \$2.55.



KODAK FLEXICLAMP.

Low-cost insurance for sharp, clear pictures unmarred by camera movement. Rugged C-clamp base attaches to fence rail, chair back or car fender. Head screws into any camera tripod socket. Double-swivel action permits adjusting camera to any angle. \$4.25.



KODAK VARI-BEAM CLAMPLIGHT.

Adds immeasurably to indoor picture-taking pleasure. Padded clamp attaches to any square or tubular object. Dial adjustment on back permits full light control, from spot to floodlight. Clamp-light, \$10.50. Standlight, \$16.00.



KODAK AUTO RELEASE.

Just the thing to top off a photographer's stockingful of surprises. Can be used on any camera that can be equipped with a cable release; automatically trips the shutter ten seconds after it is set. Permits the photographer to get in his own pictures. \$3.86.



KODAK STANDARD FLASHHOLDER.

A dependable flash unit for any internally synchronized camera. New design of case is shaped for easy hand holding. Incorporates new U-beam bracket with inlaid, marproof rubber grip, self-shortening extension input, heavy-duty ejector. \$8.25.



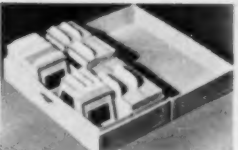
KODAK B-C FLASHPACK.

Converts Kodak Standard Flashholder (or any other unit taking 2 standard C cells) to a modern, high-energy battery-condenser outfit. Uses long-lived 22½-volt battery. Inserts into present flashholder in place of batteries. Price, without battery, \$2.95.



KODAK RIVIERA PROTECTO ALBUM.

A gift for the whole family, to keep a record of their trips, of the children's lives. Handsomely bound and protected. An upright, library-type loose-leaf volume. 12 Kodapak folders and 12 leaves. In blue, brown, or red. \$8.50.



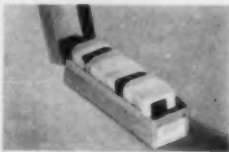
KODASLIDE FLEXO FILE.

A new and inexpensive file for color slides. Ruggedly made of fiberboard, handsomely covered in gray with brass catch. Holds 360 slides in Kodak Ready-Mounts, 124 2x2 glass slides, or 160 Kodak Stereo Ready-Mounts. Conveniently compartmented. \$1.25.



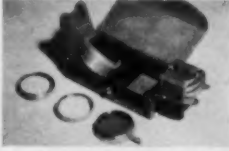
KODASLIDE COMPARTMENT FILE.

For anyone who makes frequent showings of his slides. It not only gives the slides the protection of metal, but groups them in twelve swing-out compartments for easy use. Indexed. Holds 240 Kodak Ready-Mounts or 96 2x2 glass slides. Price, \$3.94.



KODASLIDE FILE BOX.

Give one or give a dozen. They'll be equally appreciated. The convenient way to store color slides in building up a library. One file holds an average showing, making for easy cataloging... 140 Kodak Ready-Mounts or 55 2x2 glass slides. Price, \$1.57.



KODAK COMBINATION FILTER CASE.

Belongs in every kit. Of fine, durable leather, lined with felt. Holds a Kodak Adapter Ring, filter, and Kodak Lens Hood in one compartment, three filters in the other. For Series V Filters, \$4.25; Series VI, \$4.95.



KODAK POLA-SCREEN FILTER.

A gift that will be enjoyed by any photographer, particularly in color work. Cuts down surface reflections; can be set to increase contrast of clouds and sky without affecting rest of picture. Series IV size, \$6.75; Series V, \$7.80; Series VI, \$8.80. Viewer, \$6.75.



KODAK PORTRA LENSES.

Every photographer enjoys making close-up pictures of people, of flowers, of table-top set-ups... and it's so easy, and economical, with these lenses. Slip on over camera lens. Price each, 1+, 2+, or 3+, Series V, \$2.91; Series VI, \$3.46.



"THIS IS PHOTOGRAPHY."

A new and revised edition of one of the most famous books on photography. Handsomely illustrated. Covers every phase of photography, from "seeing" the picture and composing it, to the mounting of the final print. Price, \$2.75.



KODAK COLOR HANDBOOK.

For the man who takes his color seriously and wants to know all there is to know about it. This book gives the complete story with detailed information on all Kodak Color Films and how to use them for best results. Price, \$4.00.

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Kodak
TRADE MARK



Pictorial DIGEST Division

Devoted to News of the Pictorial Division of the Photographic Society of America



Time Is The Future

As we come to the end of another year, we take time to look backward and evaluate our successes and failures, and to look forward and plan toward what we hope will be our new achievements.

All of us can look back over the year just past and see that we have gained certain goals. All of us have done things of which we are proud—have made progress toward some of the things we want.

For those who refuse to be satisfied with themselves—who achieve one goal only to set another one more difficult of accomplishment—the year ahead will provide over eight thousand hours of promise—over eight thousand hours each of us may use to achieve the things we want for ourselves.

It is true that all men are equal in many respects. All of us are given the same amount of that precious commodity—time. And often it is the way we use or spend the time that is given us that determines whether we succeed or whether we fail.

It is not always the easy tasks that take our time. Often the hard and challenging tasks are attempted first, while the easy ones are neglected.

We will always find time for the things we sincerely want to do. How many times has the closing date of a particular exhibition or the impending arrival of a portfolio spurred you on to work in your darkroom and produce pictures of which you are proud? Knowledge that work cannot be put off is always a spur toward achievement.

What can you do toward furthering your goals in 1953?

First you must choose. No one can decide which way you want to go but yourself. You must choose the goals you want to achieve. Write them down—they are easier to stick to if you do.

Then you must work. The only goals you really appreciate are the ones you really work for. And any worthwhile goal means work—hard work. Plan your time and make it work for you.

And so again we come to the end of one year and the beginning of another. It is a time of looking back and evaluating our accomplishments, and a time of planning for the future. What you do with your future is up to you.

And at the end of this year, I would offer a prayer for the future of all of you who read my words:

That your friends are many and strong and true,
That your goals are worthy of the best in you;
That your knowledge increases every week,
That success is yours in all you seek;
That happiness always stays where you are—
And that your whole life shines as a guiding star.

—STELLA JENKS, APSA
Digest Editor

INTERNATIONAL CLUB PRINT COMPETITION

DR. GRANT M. HAIST, *Associate Editor*

After your camera club's print chairman has selected and hopefully mailed the club's entry to the designated judging point, you have only to wait impatiently for the arrival of the judge's decisions. But the chairman of the print judging has to supervise the medium-sized photographic exhibition that is needed to handle the prints when they arrive.

As a guide, the Director furnishes this beleaguered individual, with a detailed standardized procedure of handling the judging. However, the Chairman still has the responsibility, and all the work that goes with it, from the selection of the judges to the dispatch of the last print case. And this seldom-praised individual is the one who must accept quick condemnation when one of his overworked helpers totals a score inaccurately.

The selection of three qualified judges acceptable to all the entrants is the first problem that besets the one in charge of the judging. If the scoring sheets should show that the judges differed in their opinions, then the lack of judging uniformity will become a point of contention with print makers everywhere. And if the judges should agree completely on the majority of the entries, the suspicion will arise that the jury was dominated by one of the jury members.

The procedures for the judging chairman state simply, "You select three qualified judges. They cannot be members of any camera club actively competing in either class of the Competition. The judges selected should be qualified to judge a photographic competition, having had previous print judging experience, if possible." The judging chairman must then select the judges that he feels best meet these qualifications. The requirement that the judges have a knowledge of the photographic process is necessary since the technical quality of the prints is one of the points of consideration in the scoring of the entries.

After the prints reach the judging point, they are handled in much the same manner as prints submitted to international photographic exhibitions. No differentiation is made between Class A and Class B prints. Both groups are mixed and judged as if only one class existed. Prize winners and honorable mentions are selected without regard to any camera club classification. In fact, the prints are usually only identified by a print number, so even the print handlers don't know the print maker's camera club affiliation.

Only after the judging is over, the results are tabulated, and the separation is then made into the Class A and Class B groups. The print winning first prize has been judged to be the best print of the entire

Second International Club Print Competition

Closing date for the second International Club Print Competition is December 20. Four prints from your club may be sent to Mr. Robert V. George, Baltimore Camera Club, 7320 Yorktowne Drive, Towson 4, Maryland.

Entry forms for your club may be secured from Dr. Grant M. Haist, Director of this activity, whose address appears in the masthead of this section.

250 prints submitted.

The judging session must be held within 7 days after the deadline for the entries. Usually, this session is a regular meeting for the host camera club members and open to all others who might be interested. It begins early—about 6:30—and lasts late—at least 11:30. The judges not only have to score each print but also have to indicate possible print improvements.

Some host clubs have had the judges indicate their suggestions on scoring sheets at the time of judging while other clubs have tape recorded the comments, then transcribe the remarks to the scoring sheets. In either case, this procedure repeated for 250 times means a full and tiring evening for all concerned. But everyone present has benefited by observing the best prints made by camera clubs throughout the world.

Next month there will be a report on the October judging held at the Baltimore Camera Club under the supervision of Judging Chairman, Robert V. "Bob" George. Bob has also promised to send along a complete description of the efficient judging procedure that will be used for the first four competitions.



A. LYNNE PASCHALL, *Associate Editor*

This is the month that Edgar Allen Poe referred to as "the bleak December". He was feeling mighty blue at that time and uttered a slander against a season of the year that is often bright and sunny. But let's give him credit for one thing: he set down his mood so vividly that it has lived on through the ages. Would that a few of us amateur photographers could do as well!

And while we are on the subject of Poe, I have a confession to make. When the

P. S. A. Convention was held in Baltimore a few years ago, I learned that the famous poet was buried just a few blocks from the Lord Baltimore Hotel, and hastened down there with my camera to take a picture. Can you imagine anything dumber than that? Trying to record the greatness of a man by photographing his tombstone! A senseless lump of granite cut to form by an artist of another craft, and something that the Poet never even saw! It would have been a far greater tribute had I put "The Bleak December" into a photograph, but I haven't succeeded in doing that to my satisfaction as yet and the best I have to offer is a little parody on the immortal poem that I penned about that time and give you here.

THE RAVING

Once upon a midnight dreary,
While I pondered, weak and weary,
Over many a strange and eerie
Bottle of concocted dope,
Suddenly—without a warning—
From a shelf there fluttered downward,
A priceless print, just made that morning,
On a breeze, to blast my hope.
And while my brain was almost bursting
With a surge of silent wrath,
This errant picture gently settled
In a tray of fixing bath.

Croaked the Raven in his tones both sad
and sour:

"You must wash that print again, another
hour!"

When December rolls around, it matters little what the weather turns out to be. Fair or foul, chill or temperate, it's bound to be a busy time. What with Christmas cards, and Christmas parties, and special decorations, a body scarcely has time to make that print promised Aunt Louise, let alone prepare a program for the Camera Club. So if that duty is yours, you will need help and right away!

American Exhibits

We haven't heard from Fred Fix lately and that probably means that the American Exhibits are all booked up for some time ahead, but it might pay to write him anyway, for you can never tell and there is no easier way of getting a program ready made.

Print Instruction Sets

Another feature that makes its own program is the Instruction Set. This is something new which may be of interest to your club. Each set is a one-man show and many of the prints have exhibition records. With the set are comments by recognized salon judges.

Write to Dr. John R. Anderson about the prospects of getting one of these.

Portfolio of Portfolios

These are collections made up from composite copies of many of the American and International Portfolios that have traveled in the United States and abroad. In them may be found the work of many of the world's great photographers.

If your club would like to have a set, all you have to do is send your request to James T. Johnson, Director of this activity, and he will see that you are put on a schedule at the earliest possible date. There are four sets traveling over the United States at this time and one of them can be routed

to you.

Jim adds, "A lot of new material has been added to the sets and I have a promise of one of the STAR EXHIBITORS portfolios to be added, and also one of Fred Calvert's PORTRAIT PORTFOLIOS. These are to be routed to me in the near future."

Camera Club Print Circuits

A print circuit will make a nice program for an early spring meeting. Members have a way of bringing in their best work early in the season and you should have no trouble now in finding the three prints required of your club.

George Munz writes that the latest circuit, which represents the following clubs:

Camera Club of Atlantic City, Atlantic City, N. J.; Central Florida (PSA) Camera Club, St. Petersburg, Fla.; Jackson Photographic Society, Jackson, Miss.; Sante Fe Camera Club, Sante Fe, N. M.; Hollywood Camera Club, Hollywood, Calif.; Snake River Camera Club, Gooding, Idaho; San Luis Valley Camera Club, Monte Vista, Colo.; Camera Art Club, Grand Rapids, Mich.

The commentator for this circuit is Dr. William F. Small of Newburgh, N. Y.

Judging Service

Any club wishing Print Judging Service can get full details and prompt attention by writing to Fred Bauer.

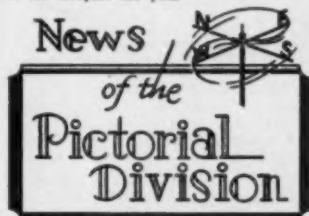
We quote the following from a letter received by Mr. Bauer from the Marietta Photographic Society:

"Just a note to let you know how our exhibit came out and how we appreciated the judging service. The entire service is very helpful to any photographer and all clubs belonging to PSA should certainly take advantage of this judging service that the Pictorial Division is offering."

Portfolian Clubs

The Portfolian Club idea has been spreading over the country and makes an interesting side activity for a large club. In small places where no camera club now exists but there are a number of PSA members it offers an excellent way of getting a club organized.

Sten Anderson will have some literature on the subject for you.



GEORGE GREEN, Associate Editor

Award of Merit

Those who have become Star Exhibitors since our last listing, and those who have advanced in their Star Exhibitor Ratings are as follows:

New One Star Exhibitors

Susan Sherman, Brooklyn, New York
Manuel Ampudia, Mexico, D. F., Mexico
N. P. Ochotta, Edmonton, Alberta, Canada

New Two Star Exhibitor

PICTORIAL DIVISION

Ray Missa, APSA, Chairman
1800 North Farwell Ave., Milwaukee 2, Wis.
Loren Root, APSA, Vice-Chairman
7087 Sheridan Road, Chicago 36, Ill.
Miss Stella Jenks, APSA, Secretary
1646 Kenny Road, Columbus 12, Ohio
Robert J. Loner, Treasurer
907 South 14th St., Milwaukee 4, Wisconsin

THE DICEST

Stella Jenks, APSA, Editor
1646 Kenny Road, Columbus 12, Ohio

AMERICAN PORTFOLIOS

Eldridge R. Christliff, Hon. PSA, Director
Suite 406, 800 Davis St., Evanston, Ill.

INTERNATIONAL PORTFOLIOS

Cal. Charles J. Perry, Director
7431 Ryan Road, El Paso, Texas

PORTRAIT PORTFOLIOS

Frederic Calvert, Director
28 East Fourth Street, Chester, Penna.

AMERICAN EXHIBITS

Fred Fix, Jr., APSA, Director
5956 N. Sheridan Rd., Chicago 40, Illinois

INTERNATIONAL EXHIBITS

V. E. Shimanski, Director
404 N. 24th St., La Crosse, Wis.

CAMERA CLUB PRINT CIRCUITS

George J. Munz, Director
37 Homestead Pl., Bergenfield, N. J.

CAMERA CLUB JUDGING SERVICE

Fred Bauer, Jr., Director
383 Monroe Ave., Memphis 3, Tennessee

INTERNATIONAL CLUB PRINT COMPETITION

Dr. Grant M. Hiest, Director
146 Valley Crest Rd., Rochester 16, N. Y.

FEN FALS

Miss Frances A. Hallack, Director
7107 South Bennett, Chicago 49, Ill.

PERSONALIZED PRINT ANALYSIS

J. Elwood Armstrong, FPSA, Director
17402 Monica, Detroit 21, Michigan

PORTFOLIAN CLUBS

Sten T. Anderson, APSA, Director
2467 Q Street, Lincoln 3, Nebraska

PORTFOLIO OF PORTFOLIOS

James T. Johnson, Director
1712 Calle Cerrito, Santa Barbara, Calif.

INSTRUCTION PRINT SETS

Dr. John S. Anderson, Director
1st Nat'l. Bank Bldg., Grand Island, Neb.

RECORDED LECTURES

Philip H. Maples, Director
29 Spring Street, Brockport, New York

SALON WORKSHOP

C. "Jerry" Derben, Director
136 Roselyn Street, Jackson, Miss.

AWARD OF MERIT

Glenn E. Dahlby, Director
419 South Taylor Ave., Oak Park, Ill.

SALON PRACTICES

Ralph L. Mahon, APSA, Director
260 Forest Avenue, Elmhurst, Illinois

WHO'S WHO IN PICTORIAL PHOTOGRAPHY

C. A. Yarrington, Director
50 Church Street, New York 7, New York

HONORS PROPOSAL COMMITTEE

Robert L. McFerran, APSA, Director
2422 Clifton Ave. S., Apt. E-14, Minneapolis, Minn.

MEMBERSHIP

Walter E. Parker, APSA, Director
6213 Woodlawn Ave., Chicago 37, Illinois

ORGANIZATION

John R. Hogan, Hon. PSA, FPSA, Director
1538 Walnut Street, Philadelphia 1, Penna.

Stanley Ralkowski, Seattle, Washington
Advanced from Two to Three Star
 Robert V. George, Towson, Maryland
Advanced from Three to Four Star
 Jose Oticeira Filho, APSA, Rio de Janeiro, Brazil.

The requirements for the various degrees of this award are:

One Star: 6 prints—30 total acceptances.
 Two Star: 16 prints—80 total acceptances.
 Three Star: 32 prints—160 total acceptances.
 Four Star: 64 prints—320 total acceptances.
 Five Star: 128 prints—640 total acceptances.

These awards are retroactive and are available to those who submit proof of their accomplishments to Glenn E. Dahlby, Director of this activity.

Salon Labels

PRINT TITLE
 NAME
 ADDRESS



PICTORIAL DIVISION
 THE PHOTOGRAPHIC SOCIETY OF AMERICA

Reprinted above is a reduced copy of the label available to Pictorial Division members for use on their exhibition prints. These 4 1/4" x 5 1/2" labels are available from Miss Stella Jenks, APSA, 1846 Kenny Road, Columbus 12, Ohio. A three-cent stamp will bring you fifteen of these labels. Send for your supply now.



V. E. SHIMANSKI, Associate Editor

International Exhibits for November

During my grade school days I found geography a very fascinating subject. I remember distinctly that it was a large book, and proved to be an excellent shield when one wished to hide from the teacher's searching eye.

I also remember that the maps were nicely colored in yellow, green and pink. Australia was a beautiful shade of pink, and my geography said that it was a flat, barren country devoted mainly to the rais-

ing of sheep.

Well that is what I thought until I saw the Australian Print exhibits. The country may be a bit barren and flat, but you should see what the pictorialists have done with it. Their landscape prints are beautiful. So if you feel that your particular locale is without pictorial possibility, may we suggest that you write us for one of the Australian Print Exhibits, and see what can be done with a really tough subject matter.

We are also happy to announce that through the courtesy and effort of Mr. Paul Linwood Gittings we are now able to present to the PSA affiliate camera clubs an outstanding print exhibit by Mr. George J. Hughes, FRPS, of Scotland.

Mr. Gittings gives an excellent description of this exhibit in his letter and we shall take the liberty to quote his words.

"I was so impressed with this collection that I asked Mr. Hughes whether he would be interested in having me send it to the P. S. A.—This man is versatile and has an extremely interesting one-man collection. While he is primarily a portrait photographer, most of the works are pictorial, genre and landscapes, with some extremely interesting reproductions of art galleries and various statuary. I am sure this show would be well received by P. S. A. clubs."

Since we are permitted to retain this show for only eight months we are anxious to book it in a well planned manner, so that it may be enjoyed by as many clubs as possible. We suggest, therefore, that you write us at once giving us three or four acceptable dates. When writing please advise whether the show is to be used for exhibition to the public or mainly for a brief showing to the club membership.



C. "JERRY" DERBEN, Director

Here is a beautiful picture by Mr. Wellington Lee, APSA, titled "Beauty in Spring". The negative is 5" x 7" in size and a special group of the first 15 applicants whose enlargers will accommodate this size negative will be formed to print from it.

Mr. Lee, who will act as Master of the Group, will also award a medal in addition to the beautiful salon print from this negative to the person making the best print. In addition, he will award four Honorable Mention ribbons.

The Salon Workshop has many fine negatives from which the Masters have made prints which have hung in International Salons all over the world. We have snows, landscapes, mood pictures, still lifes, abstracts, character studies and nudes. We have negatives from 2 1/4" x 2 1/4" to 5" x 7"



and all sizes in between.

Groups of 15 members each are being formed right along in three different classes. In order to keep it on a fair basis, groups are formed of members who have never had a print accepted in an International Salon, those who have had not more than two prints accepted and those who have had not more than six different prints accepted in International Salons.

What a wonderful way to improve your photography. After each person has printed from the negative, the prints are sent to the Master who made the original negative. He will comment on each print and select the winner of a beautiful salon print. The fifteen 11" x 14" prints, plus one of like size made by the Master will then make a second circuit so each member may compare his picture with that of the Master and with the other 14 prints in the group.

Included in the negative box is an article titled "How to Make a Salon Print". This article was written by one of the most prolific salon exhibitors of all time and a past master of salon prints. By reading it and applying its principles, one should, with practice, be able to improve his picture making, his composition and actual selection of what material will make a suitable salon subject.

If you are interested in improving your photography and learning to make better pictures, the Salon Workshop will lead the way and help you to make better pictures. A number of groups have already been formed. New groups are being formed now.

The well known salon exhibitors who have agreed to act as Masters of the groups are men and women, who although busy in their private affairs and individual salon exhibiting, as well as performing other valuable services for PSA, are giving freely of their time, advice and money in this new activity. I am proud and grateful to each of them and want you to know who they are.

Mr. John F. Barnes, Los Gatos, Calif.
 Mr. M. M. Deadrick, APSA, Carpinteria, Calif.
 Mr. J. M. Endres, APSA, Jackson, Miss.
 Major C. E. Emery, APSA, Annapolis, Md.
 Dr. H. F. Edgerton, APSA, Rochester,

N. Y. Mr. Tom Firth, APSA, Trappe, Md. Mrs. Caryl Firth, APSA, Trappe, Md. Dr. Francis A. Faught, Philadelphia, Pa. Dr. E. T. Geer, Jr., Riverside, Conn. Mr. Frank J. Heller, APSA, Bartlesville, Okla. Mr. Barton King, Niagara Falls, N. Y. Mr. Thos. Limborg, APSA, Minneapolis, Minn. Mr. C. F. Luce, Jr., APSA Atlanta, Ga. Dr. V. A. Lookanoff, APSA, Detroit, Mich. Mr. Frank A. Nofstinger, APSA, Roanoke, Va. Art H. Oehl, Winnetka, Ill. Mr. Paul K. Pratte, FPSA, St. Louis, Mo. Mr. D. Ward Prase, FPSA, Winnetka, Ill. Mr. O. E. Romig, FPSA, Pittsburgh, Pa. Dr. Wm. F. Small, APSA, Newburgh, N. Y. Mr. Geo. Scim, Long Island N. Y. Dr. Carol C. Turner, APSA, Memphis, Tenn. Mr. S. P. Wright, APSA, Springfield, Ill. Mr. H. W. Wagner, FPSA, Worcester, Mass.

Anyone wishing to join The Salon Workshop may secure an application blank by writing the Director whose name and address appears in the masthead at the beginning of the Digest.



STANLEY D. SOHL, Associate Editor

It's December again and time for sincere greetings and best wishes for a Merry Christmas and a Happy New Year. May the new year bring to you all which is good, profitable and exciting.

I know it's almost too late to send out some International Christmas card greetings to some of your friends of other lands, but if it's possible, why not send out a few even at this late date? If you haven't started an International exchange of Christmas cards yet—start right now. You'll find it more fun and real satisfying to receive a card from, say, New Zealand, Germany, Costa Rica or some other country.

Another thing that would be nice if you know of some P. S. A. member who is not an international portfolio participant—why not send him a one year membership in some portfolio as your Christmas greeting? It would be a greeting that will grow as the months go by. As long as we're talking gifts—why not give your wife or husband a P. S. A. membership for this year? Good idea, because who knows, you may gain a partner in your hobby!

An Ambassador is Appointed

I'd like to quote part of a letter received by Sten Anderson, APSA, from Juan Ulises Garcia, of the Dominican Republic.

"When the Special September issue of the PSA Journal came to my desk today, I felt the happiest man in the world. I had the opportunity to read, on page 542, the praise that your outstanding work to promote the best friendship between The United States and the Dominican Republic has been appreciated in its real value. Even

having your body not as well as we wish, your courage is an example of consecration and valor to win that cruel battle that life is, to offer your cooperation in the organization of our Portfolio, our Club and our work.

"I have been commissioned to communicate to you your appointment as our 'Ambassador of Good Will' among the Photographers of the United States of America, wishing you, at the same time, the best possible health, and a complete success in your mission of friendship."

Congratulations to all concerned.

New Years Resolutions for 1953

First let us resolve to be ready when our International Portfolio is due to arrive. Second let's resolve to "help" our portfolio secretaries as best we can by keeping the portfolios rolling, keep the note book up to date, etc., and thirdly let's all resolve to be "Ambassadors of Good Will" with international understanding between photographers of all lands.

Col. Charles (Joe) Perry, the director of the International Program, all the Secretaries and myself, wish for you the best in photography for 1953.



MISS EVELYN ROBBINS, Associate Editor

Chirps From The Robbins

It has been several months since we have had an article from the Portfolio Notebooks. Perhaps it has just slipped your mind, but may I put a bit of a reminder here:

Fellow Portfolio Secretaries, and fellow Portfolio members, don't forget that we are constantly looking for things from the notebooks that you find interesting, and think might interest other Portfolioists.

Send along your suggestions of items pertaining to the PSA American Portfolios, as follows: Evelyn M. Robbins, 2417 South 11th St., Springfield, Illinois. They will be very much appreciated.

"STAR DUST"

A monthly column devoted to the "Wit and Wisdom" of the Stars as taken from Note Books in the Star Exhibitor Portfolios.

By ROY E. LINDAHL, Gen. Sec'y
Star Exhibitor Portfolios

"When is a snap-shot Pictorial?" When you take it from the right place at the right time with the right film and filter combination to meet the conditions. Add to this the right lens stop and exposure, the proper development to produce a workable negative,

and choice of the right printing medium to enhance the subject plus the proper distribution of tones to place the emphasis where it belongs. Does this sound like a tough assignment? You may rest assured that it is—the odds are about as great as placing first in a national photo contest.

"When is my Pictorial just a snapshot?" This is easy—as easy as falling off a log! When you FAILED on any one or more of the above requirements, when you didn't crop your picture to include the best part only, and when your subject matter proves to be devoid of interest. Did I hear you say, "I wonder how many he has like this?" I'll say more than you unless you have exposed a great many negatives!

"What is a Pictorial picture anyway?" If you are still with me, let me suggest that it is the product of a mental process of perception and planning. Pictorialism is a serious business and requires a great deal more than just a light hearted approach. Those of you who were fortunate enough to have heard Mr. Fassbender's lecture at the Convention last August will recall that he said "not more than three or four good Pictorials can be produced in a year by the worker with an average amount of time at his disposal."

There is no mystery surrounding Pictorialism that cannot be solved by reading, contemplation and practice and, with this in mind, you may find that you can answer your own question as to "why is my pictorial just a snap-shot". Think for a moment before you submit or before you fill out the "Aims and Intentions" space on the print folder. Are you sure it isn't just a snap-shot? Did it receive careful consideration previous to exposure such as some thought as to why you were making it, what you were trying to say with it and what would be the most suitable title for it—or is it one of those pictures that fall in the category of a "grab-shot" which you thought "I'll give it some kind of a title after I see how it prints up."

Remember, what you say in your picture, in your remarks on the print folder, and what you write in the notebook are all your commentator has to work with generally, and careful evaluation of these things may point the way to an explanation as to why some of the commentary seemed incomplete or inconsiderate and thereby responsible for your loss of interest.

Two things that contribute greatly to pictorial weakness are choice of lighting and choice of camera position. Lighting is possibly the most important step beyond the basic factors of equipment manipulation. It has been well said a photographer must learn to think in "light terms". The artistic skill of the photographer can be brought to life and he can find his own interpretation for any subject if he will study the values of light and their relation to the gray scale. The composition and mood of a picture can be changed entirely by simply choosing varying light and sky conditions in an outdoor picture, and choice of type and position of lighting units when working indoors.

Camera position is equally important—your picture is there for the taking—do you just take it, or do you try to take just the best part of it? View it from as many

positions as you can making exposures from several for future study and comparison so you can get the feel of composition. You have to decide which is the best part and you must base your decision around the theme or motif of the picture. It is not easy, even when armed with experience, to immediately recognize the real center of interest—it requires practice and perseverance, and for some many trials and errors, before we really get the feel of this phase of our endeavor.

There is yet another weakness which seems to prevail in many of the pictures submitted in the portfolios, and we will try and cover it at length in the column for next month.

Comments By Commentators (Cont. from November issue)

Through all our frustrated attempts we cannot escape the pressures of our subconscious questions—half hidden, yet not clear enough for the complete answer. What is it that, taking a common sheet of paper capable of resolving a limited number of tones, and by the use of just those few tones, creates a photograph that will hit us between the eyes?

We can expose a sheet of paper to light under controlled conditions and produce a series of greys from black to white in quite a number of steps. As we look at those greys, we do not feel the same effective potentials of quality as we experience from a good photograph. On the other hand, when we attempt to utilize those greys in a print of our own, the results are less attractive than they were in the scale itself. Why? We realize that other deficiencies exist. There is the question of composition, arrangement and design. There is the question of a poorly selected subject matter.

There are other things as well, but the main topic of discussion among all photographers—that gigantic obsession of all of us—is that elusive print quality. We feel that once we have licked the problems of print quality, all other factors will fall in line. That is not entirely true.

In some cases a very poor subject photographed with poor composition will be helped tremendously through print quality. To do this requires technical experience, but it also requires fundamental knowledge and understanding of all the other elements that make for a good picture. It is the understanding of those other elements that produces quality.

Once the print quality factor becomes less difficult, the others will become easier to conquer; not because they must fall in line naturally, but because the mind tends to be less contaminated with the worry and obstructions that have hindered it to think freely. When one problem becomes licked, the other problems are easier to attack.

Realizing this for some time, I have attempted to readjust the beginner's attitude about print quality, then slowly fill in the missing pieces of his mental thinking with basic compositional elements. It is necessary to attribute as much emotional sensitivity towards those tonal elements that resolve the subject matter in our pictures as we apply to the story that the images try to portray.

All the values of the grey scale are alive and flexible. They are pliable and plastic strengths of influences that transmit a particular reaction of light to our senses. The greys can be molded and twisted, stretched and compressed, and shaped into forms that we call images.

The greys are not merely static photographic deposits with a name; they are more than a sensitometric result on paper because of a given printing and development time. This particular grey is not just a grey as compared with another. The greys are not merely steps from black to white and back again, but they are emotional symbols in terms of light and percentages of light, and percentages of impact. They constitute not only the size, shape and form of our picture subjects, but they also give the subjects vibrancy of emotional appeal.

You might say that you have used the scale of tones to the best advantage, but have you? Would anyone dare to contend that any good print could not be printed any better? It is interesting to note that the more one knows about print quality the more it is realized that only the surface of the total attitudes have been scratched.

This realization is the wonderful and fascinating aspect of a sheet of photographic paper. Beginning with an apparently blank white surface, the silver deposits through development can be made to fluctuate in an unlimited variation of tone combinations.

As the photographer removes the sheet of sensitive paper from the light-tight envelope, he has at his fingertips a means for resolving a masterpiece of tonal pattern. That the sheet of paper is an accepted and standard medium for making a print goes without saying, but I doubt that we have taken a bit of our time to think of that sheet of paper in any other way except for its practical purpose. I sometimes feel inferior when confronted with that sheet of paper.

That paper emulsion has the ability to yield a powerful influence of attraction, not only in terms of tones and gradations, but also in design and composition; coupled with the technical necessities it can tell a powerful story as well. As I think of that sheet of paper, I sense a challenge that has no material substance that one can grasp except that which is in my own mind; and I often wonder if I can be worthy of that challenge.

This is not defeatism, it is wonder and respect for a physical constituent that has the possibilities for a wonderful picture, yet as we think of that further we realize that the sheet of paper cannot create unless we control the creation, and thereby we have revealed the clue to ultimate results.

In the beginning we are prone to allow the photographic process to do most of the work for us. We adhere to all regulations and rules of operation. Our prints achieve a certain degree of perfection, and then suddenly we sense that the quality obtained will resolve itself into nothing better unless we help the manipulations along.

If we could realize that fact at an early stage of our experience, we could progress faster and produce better prints as we practice; but in many cases we hope that

the process will continue to better our work without any effort on our part. This is a fallacy.

The photographic process once learned, and the technical variables finally under control, will not demand the individual's own sense of judgment, too, before the photographer can admit that he is on a road towards the perfection of his dreams.

The more I think of those things, the more convinced I am that we have overlooked just those elements that we are searching for in the first place. It is true that print quality will not solve the problems of tone quality. In the absence of all ability, good meticulous darkroom technique will certainly be unable to compensate for the deficiencies of other requisites.

What is ultimately required is the broad point of view and general knowledge of all the connecting links of thought and application to the photographic field. That much knowledge seems an impossibility.

Thorough knowledge certainly is impossible for any one man to consume, but general knowledge plus the understanding that as a human being, one's photography will only be as good as his personality is allowed to fuse with his pictures, is definitely a possibility.

In order to accomplish recognizable strides towards the right direction I believe that we must consider all the individualistic behaviorisms, thoughts and philosophies that establish ourselves as apart from other individuals. We must learn to sense that the influences of our emotional nature will contribute to the photograph we are making. We must accept the fact that the pattern of our mental attitudes have left their mark upon that paper surface in the form of the picture we have made.

Conversely then, if we wish to maneuver the process as though we were robots, we cannot hope for better results than that produced by robots. If we wish to improve our work we must attempt to define certain established methods and see how we can stretch them to our will. Just as soon as that is done our pictures will begin to look different. It is true that they may look terrible in the beginning, yet one could be very surprised to see how many of them will really look good.

(To be continued)

AN INVITATION

This is an invitation to every PSA member to participate in the PSA American Portfolios.

Enrollments are now being received in the following specialized groups:

- PSA Pictorial Portfolios
- PSA Portrait Portfolios
- PSA Miniature Portfolios
- PSA Control Process Portfolios
- PSA Star Exhibitor Portfolios
- (For PSA Award of Merit Winners)
- PSA Nature Portfolios
- PSA Photo-Journalism Portfolios

For information concerning any of the foregoing activities and for enrollment blanks, write to the Director of the PSA American Portfolios, Eldridge R. Christhill, Hon. PSA, APSA, Suite 406, 800 Davis Street, Evanston, Illinois.

Coming Salons Agreeing to Follow PSA Recommendations

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereos slides, L—manuscript chrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified. Recognition: The monochrome portions of salons listed have initial Festival Division approval. Check salon list of appropriate division for recognition of other salons.

MEXICAN (M.T.) Exhibited Nov. 15 to Dec. 15 at club. Data: Club Fotografica in Mexico, San Juan de Letran 80, Mexico 1, D. F., Mexico.

SANTIAGO (M.T.) Exhibited Nov. 20 to Dec. 20. Data: Foto Club de Chile, Calle Huerfano 1223, Santiago, Chile.

CUBAN (M.T.) Exhibited Dec. 10 to Jan. 20 at club. Data: Club Fotografico de Cuba, O'Reilly 348, Hialeah, Havana, Cuba.

SPRINGFIELD (M.T.) Exhibited Jan. 4-25 at Smith Art Museum, Springfield 8, Mass.

DES MOINES (M) Closes Dec. 8. Entry fee \$2.00. Exhibited Jan. 1-31 at Des Moines Camera Club and at Art Center. Data: Des Moines YMCA Movie and Camera Club, YMCA, Des Moines, Iowa.

MONTREAL (M.T.) Closes Dec. 12. Exhibited Jan. 9-25 at Museum of Fine Arts. Data: Mark Stein, 4555 Kingston Ave., Montreal 28, P. Q., Canada.

SINGAPORE (M.S.) Closes Jan. 9. Exhibited Feb. 7-15 in British Council Hall. Data: Singapore Art Society, Raffles Museum, Singapore 4, Straits Settlements.

WILMINGTON (M.C.T.) Closes Jan. 31. Exhibited Feb. 1-23 at Fine Arts Art Center. Data: Edw. A. Heider, Jr., P.O. Box 401, Wilmington, Del.

MINNEAPOLIS (M.C.) Closes Jan. 13. Entry fee \$2.00. Exhibited Feb. 2-22 at American Swedish Institute. Data: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

CIRCLE OF CONFUSION (M.T.) Closes Jan. 26. Exhibited Feb. 2-22 at Whittier Art Gallery. Data: Arthur W. Madden, 12020 Orange St., Norwalk, Calif.

BOURBAIX (M.T.) M—Closes Jan. 31; T Feb. 13. Exhibited Mar. 14-20 at Galerie Delord. Data: Lucien Boschard, 22 rue Philibert-Delorme, Roubaix, France.

WORCESTERSHIRE (M.C.T.) Closes Feb. 11. Exhibited March 7-28 at City Art Gallery. Data: C. J. Mearns, 57 The Tything, Worcester, England.

ROCHESTER (M.C.T.,S,ST,SS) Closes Feb. 12. Exhibited Mar. 6-29 at Art Gallery. Data: Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

PHILADELPHIA (M.T.) Closes Feb. 14. Exhibited Mar. 7-29 at Free Library. Data: Miss Grace E. McBryer, 5014 Cedarhurst St., Philadelphia 43, Pa.

PITTSBURGH (M.T.) M closes Feb. 25; T Mar 4. Exhibited Mar. 25 to Apr. 10 at Carnegie Institute Galleries. Data: Walter R. Kneeland, 5555 Perryville Ave., Pittsburgh 14, Pa.

SOLIHULL (M.C.T.) Closes Mar. 5. Exhibited April 11-18 at Malvern Hall. Data: C. D. Palm, 71 Beaks Hill Rd., Kings Norton, Birmingham 20, England.

MARINE (M.T.) Closes March 17. Exhibited March 22 to April 17 at Mariners Museum (Newport News) and during May at Southwestern Institution (Washington, D. C.). Data: R. A. Myers, 1609 E. Warwick Rd., Warwick, Va.

SYRACUSE (M.C.T.,S,ST) Closes Apr. 20. Print fee \$1.00 and return postage. Data: Allen Rach, 1621 Blount St., Syracuse, N. Y.

OTHER SALONS

LIUBLJANA (M) Exhibited Nov. 29 to Dec. 20. Data: Foto in Kino-amaterska Zveza, Lepi Pot 6, Ljubljana, Yugoslavia.

NITKRO (M.C.M. Pres.T.) Exhibited in December at Hotel Quintana. Data: L. A. Pimental, Sociedade Fluminense de Fotografia, Caixa Postal 119, Niteroi, State of Rio de Janeiro, Brazil.

LINCOLN (M.A.S.L.T.) Exhibited Dec. 6 to Jan. 4 at club. Data: J. F. Hawkins, Branstom, Lincoln, England.

VASCO DE CAMPING (M) Exhibited Dec. 19-22. Data: Club Vasco de Camping, San Marcial 10, San Sebastian, Spain.

JAPAN (M.T.) Exhibited Jan. 15-22 at Galleries of Mitsukoshi, Tokyo; later at other Japanese cities. Data: Goro Ueno, The Asahi Shinbun Bldg., Yurakucho, Tokyo, Japan.

PARIS (M.C.) Exhibited Jan. 10 to 25. Data: Secretary, Societe Francaise de Photographie, Maison de la Chimie, 28 rue St. Dominique, Paris 7, France.

LECKNOP (M.C.T.) Exhibited Jan. 15. Exhibited Feb. 8 Mar. 2 at Allahabad, Delhi and Lucknow. Data: S. H. H. Ramir, 60 Yashpur, Allahabad 8, India.

BENGAL (M) Closes Dec. 25. Exhibited Feb. 15 to Mar. 1. Data: B. K. Muckerjee, 24B Hindustan Park, Calcutta 20, India.

CHARLEROI (M) Closes Feb. 15. Data: R. Popalato, 18 Rue Desvres, Charleroi, Belgium.

NOTE FOR SALON SECRETARIES: Send all salon notices to R. L. Mahon, 300 Forest Avenue, Elmhurst, Illinois at earliest possible date. You need not wait for your printed forms; a letter will do.

PSA COLOR DIVISION

MRS. BLANCHER KOLARIK, APSA
2824 S. Central Park Ave., Chicago 23

A Practical Question

A member of the Color Division who has "never sent slides out before" asked a practical question in a recent letter. The member writes:

"I note the rules say that slides must be spotted and titled, plus name and address. I have the gum dots for spotting, but I fail to see how all the rest can be written or printed in so small a space. Must the information be actually on the slide mounting or just accompany the slide?"

Yes, the information must be on the slide. It is not practical to have the information on an accompanying list only. Having the name and address on the slide itself is very important since otherwise the identity of the slide itself and its owner could easily be lost.

The problem of getting all the information on the slide requires some thought and planning. If more than one slide is submitted to a competition or exhibition, the slides should be numbered in sequence from one to four. To economize space this number can be placed on the spotting marker. The writer selects a light colored spot, so the number will show up clearly when written with black or blue ink on the spot.

Next, the title should be brief. Three or four short words or less are best for titles. If you try to describe a slide fully with five or more long words, you are certain to have difficulty getting all the information on the slide. Remember the title is not supposed to be a full description of the picture, it is merely a phrase suggested by the picture such as "Touch of Winter", "After the Swim", "Diamonds at Dawn", "Roots of Ice", etc.

The name and address are essential on the slide, and may require some abbreviating if the name and the address are long. It may be necessary to shorten the name by use of initials, but these should be printed clearly along with last name. The address can also be shortened considerably by use of abbreviations for "North", "South", etc., also for streets and avenues. Some color slide makers have a very small gummed label printed carrying the name and address in small type. This is usually placed in the area of the mount at top of slide when the slide is held with the thumb spot in the lower left corner. However, it can be placed in any open area on the mounting outside the picture space.

By printing the information in legible but small print, and using short titles, it is easily possible to get all essential facts on the slide itself. This can be placed on the paper mask before being covered with glass or it can be placed on the special areas set aside for the purpose on some commercial mounts. When placed on the paper mask, be sure to locate the information on the masks so that the binding tape

later placed around the cover glass will not hide any of the information. Gummed labels can be used to attach information to any available area on the cover glass.

G. F. J.

Camera Club Briefs

Chicago Nature CC's International Photography Exhibition each year has circulated to slide contributors a set of representative slides duplicated from among those accepted. In the coming exhibition (February) Kodachrome copies of representative accepted prints will be made so that print makers also may see a portion of the show in their own homes.

Help we appreciated: *Fine Arts CC's* "News" (Marshall Ross, editor), *Oakland CC's* "Panoram" (Bertha Brady, editor), *Chicago Color CC's* "Projector" (Russell Kriete, editor), and *Hawthorne CC's* "News" (R. M. Rindell, editor) all remind their members of the need for slides for Color Division's hospital project.

Looking for new contest subjects for your club? Consider *Berkeley CC's* "matched" contest: "California Green" and "California Golden", two slides making a single entry and illustrating the seasonal contrast between Spring and Fall. (Berkeley CC "Shutter", E. Pearce, editor.)

Southgate (England) CC's "Bulletin" (D. C. Chambers, editor) reports that there will be no Southgate International Color Slide Exhibition in 1953.

Coming Color Exhibitions

CUBA, Dec. 10-Jan. 20, deadline Dec. 2. Four slides, \$1. Forms: Club Fotografico de Cuba, O'Reilly 346, Hialeah, Havana, Cuba.

SPRINGFIELD, Jan. 4-25, deadline Dec. 12. Four slides, \$1. Forms: John Phelps, G. W. V. Smith Art Museum, Springfield 8, Mass.

WILMINGTON, Feb. 1-23, deadline Jan. 11. Four slides, \$1. (No information yet as to source of forms.)

CHICAGO NATURE (slide section), February, deadline Jan. 17. Four slides (up to 3 1/2 x 4), \$1. (Also color prints). Forms: James Kirkland, 41 W. Monroe St., Chicago 3, Ill.

MINNEAPOLIS, Feb. 10-13, deadline Jan. 19. Four slides, \$1. Forms: Warren Anderson, 123 S. 7th St., Minneapolis, Minn.

WORCESTERSHIRE, Mar. 7-28, deadline Feb. 11. Four slides, \$1. Forms: C. J. Mearns, 57 The Tything, Worcester, England.

ROCHESTER, Mar. 6-22, deadline Feb. 12. Four slides, \$1. Forms: Lowell Miller, 99 Parkwood Rd., Rochester 16, N. Y.

PHILADELPHIA, Mar. 7-29, deadline Feb. 14. Four slides, \$1. Forms: Mrs. Ruth Clary, Box 437, Tullytown, Pa.

SOLIHULL (England), Apr. 11-18, deadline Mar. 5. Four slides (to 3 1/2 square), \$1. Forms: C. D. Palm, Solihull Photo. Soc., 71 Beaks Hill Rd., Kings Norton, Birmingham 20, England.

TURIN, May 1-15, deadline Apr. 10. Four slides, \$1. Forms: Dr. Renato Fieravanti, Corso Re Umberto 24, Turin, Italy.

BERGEN, May 18-24, deadline Apr. 23. Four slides, \$1. Forms: George Mann, 27 Homestead Pl., Englewood, N. J.

Waterloo Color CC's "Bulletin" (A. E. Phillips, editor) reports that the club is now well over 100 members. *Waterloo (Iowa)* is not a large city; imagine the number of cities of this size throughout the U. S. in which large color camera clubs can yet be organized!

Rent Problems? Perhaps you could work out something like *Bethesda-Chevy Chase CC*, which presents photographic courses for the YWCA in exchange for space in the "Y" building. ("Release", JKPW, editor)

8000 miles apart, two new camera club associations are being formed. *Bozeman CC's "Flash"* reports a Montana council in process, and *Waikato CC's "Snapshots"* (Irene Cooper, editor) reports steps towards a New Zealand council.

Sierra CC's "Gammagram" (R. A. Munroe, editor) lists club officers, editor and address, meeting dates and place, and PSA affiliation. We wish more bulletins would have such complete information.

The *Westchester Color CC ("Bulletin")*, A. and J. McGroty, editors) and the *New Westminster (Canada) CC ("Reflector")*, Bob Young, editor) are real assets to their communities. The former includes in its constitution a specific statement of purpose "a special effort to help beginners", and the Canadian club states that "owners of box cameras are especially welcome."

Many PSA competitions, etc., are available to non-PSA members. Do you, as does *N. Y. Color Slide CC*, notify your members accordingly? They might appreciate such information. ("Rainbow", Robert Hawley, editor)

Art is many-sided and many-sourced. *Merced CC* realizes this and in the calendar in the club paper "Birdie" (Carol Wood, editor) are included Art League meetings and Natural History Society meetings, along with the club's own meetings. Thus members are encouraged to learn more in two fields which can be very helpful to photographers. *Delaware CC's* bulletin records the possibility of that club's going on a hike with a sketching club.

Oklahoma CC's "Hypo Check", mimeographed, uses amusing little line drawings to illustrate various items a tiny sketch of a mailbox alongside an item about mailing in dues; etc. Variety value!

San Francisco Photochromer's "Color News" (Leonarda Bockman, editor) always underlines the names of members mentioned in its columns. Emphasizes the "human interest" angle.

Elementary requirements for club bulletin editor? Allyn Thayer, retiring editor of *Cleveland Photographic Society's "Thru the Darkroom Door"*, lists them well: "ability to write simple English, spell reasonably well, possession or access to a typewriter, and willingness to get the paper out on time once a month."

Between print and slide contests, and large numbers of participants, come of the larger clubs are finding a space problem for reporting scores in their bulletins. *Shorewood CC's "Skweegee"* (A. C. Klein, editor), solves by listing scores every other month. (Some clubs list only top half of scores; a few list color and bw in alternate months.)

North Shore CC's bw section invites the club's slide makers to attend bw meetings: "You will find an entirely new and thrilling experience in bw work." We believe that there are many color workers who would find print making unexpectedly satisfying.

Lincoln CC's "Test Strip" (C. A. Mohrman, editor) carries a picture of the club's new president, E. A. Grone, who also was president 20 years previously.

Chatham CC's "Out of Focus" (Ken Cucksey, editor) quotes retiring president Bill Ames' quote: "I expect to pass thru this world but once. Any good therefore that I can do, or any kindness that I can show to any fellow being, let me do it now. Let me not defer or neglect it, for I shall not pass this way again."

Some Aspects Of Color Perception In Viewing Color Prints

(Continued from previous issue)

Types of Color Match

In comparing two colors, they are commonly placed side by side and viewed under suitable illumination. Another method consists in placing them in a spectrophotometer, an instrument designed for the quantitative analysis of color. The first method is entirely visual, and is therefore exposed to all of our psychophysical reactions. The second method is strictly impartial to these reactions and reveals the true character of the color according to the constituent wave lengths.

By visual means alone, a color match can be obtained in which the component wave lengths may be different, but the effect on the visual receptor system will be such that the two colors appear the same.

The distinction between the two types of color match is of considerable importance in color photography because if it was necessary to duplicate the actual physical stimuli reaching the eye, color reproduction would be a practical impossibility.

The Sensation of Color

We frequently use the term color in a somewhat physical sense to identify an object. The use of the term in this manner is accordingly a matter of convenience, but considering the scientific definition of light, it is not correct to ascribe color to an object, but only to the light reflected from it. In this manner, we dissociate color as a distinct physical part of the object and place it as a sensation, in the psychological realm as it should be. Strictly speaking, there is no object in nature which exhibits a single characteristic color because its appearance will vary according to a number of factors, the most important of which is the spectral quality and intensity of the illumination.

Colors are identified according to three attributes: *hue, brightness, and saturation*. Hue is the predominant wave length or the characteristic we ordinarily refer to as the color. By this means, we differentiate between green, red, or any other "color". We realize that a color can be light green or light red, and accordingly another term, *brightness*, is necessary to describe this additional quality. Brightness is independent of the hue, since we can have two colors of

the same hue but of different brightness. The third attribute is the saturation and this is a measure of the extent to which the pure color appears to be diluted with neutral gray. Thus, we may consider a brilliant, vivid, green or a dull, somber green.

Ordinarily, a normal observer will experience no difficulty in detecting hue differences, but may have considerable trouble in deciding whether two colors of the same hue differ only in brightness or whether their saturation is also different. The ability to differentiate under such circumstances is of considerable importance in viewing color prints, since an excessively deep blue sky or water area may create the impression of high saturation when the real difficulty is low brightness. This confusion is typified by the frequency with which most critics use the term bright, to describe a color which is actually highly saturated.

Adaptation Phenomena

At first thought, it might seem that if a color process was available which would yield a point for point reproduction of the subject, a more satisfactory color photograph would result. We are accordingly led to believe that this failure of modern color processes to furnish an exact color reproduction of the subject is entirely responsible for what may appear to be real color differences between the reproduction and the subject.

As a matter of fact, a color process which would apply physically perfect color reproduction of the subject would still be unable to automatically compensate for the variations in lighting conditions under which the photograph might be viewed. Accordingly, we would still feel that it is not entirely satisfactory.

This state of affairs is directly related to our visual perception of color in which various adaptation phenomena occur, thus influencing our judgment. These phenomena are broadly classified as general brightness adaptation, and general color adaptation, and both are constantly at work in the process of vision.

General Brightness Adaptation

This type of adaptation allows the visual mechanism to maintain a substantially constant value despite tremendous differences in the actual illumination level. Such an experience is encountered in going out of doors on a bright winter day. For only a brief period under the circumstances are we conscious of any considerable brightness change. Thereafter, the surroundings appear at about the same brightness as indoors.

The contraction of the iris of the eye can account for some of this effect, but only to the extent of a change in the light energy falling upon the retina of not more than 16 times. General brightness adaptation accounts for an extension beyond this ratio and allows us to see at an approximately constant illumination level so that in bright light the sensitivity decreases and in dim light it increases.

From a photographic standpoint, this has the disadvantage of creating, under low illumination levels, the impression of considerably higher values, and if we are photographing an indoor scene, under

exposure will often result. We frequently express surprise when we estimate the exposure under such conditions and immediately compare this value with an actual meter reading.

Local Brightness Adaptation

When viewing any given scene, the eye is constantly shifting from one object to another, stopping for only a brief period at each point of interest. Accordingly, a brightness readjustment occurs locally. Ordinarily this readjustment is very rapid, but sometimes a lag occurs in recovery and we are aware of an afterimage.

Lateral Brightness Adaptation

Sensitivity changes in the area of the retina are frequently accompanied by similar changes in adjoining areas. This lateral or "sideways" type of brightness adaptation is experienced when, for example, we view the same gray patch against a series of neutral backgrounds varying from white to black. As the eye proceeds in this direction, the gray patch will appear to become progressively lighter in tone, reaching a minimum against the darkest background. This effect is explained by an increase of sensitivity in the dark areas of the image formed in the eye and the extension of this into the lighter adjoining areas. Conversely, the gray patch will appear darkest against a white background. The extent of this type of adaptation will depend to a considerable degree upon the relative areas and the position of the gray patch as compared to the background.

Color Adaptation

As with brightness adaptation, there are three main types of color adaptation which may operate simultaneously in the process of viewing color photographs.

General Color Adaptation

The power of the visual mechanism to adapt in such a way that the prevailing illumination appears colorless is called general color adaptation. Accordingly, we are seldom aware of the relatively low blue component in ordinary tungsten illumination.

Local Color Adaptation

This effect is similar to the corresponding brightness effect in that it gives rise to afterimages. In this case, however, the afterimage appears in a color complementary to that of the subject. The effect occurs primarily in connection with fairly intense colored areas. If we concentrate on a brightly illuminated red color patch for 15 to 20 seconds, then suddenly shift our gaze to a white surface, the patch will appear as a blue-green afterimage. This is because the red receptors in the visual mechanism are reduced in sensitivity by prolonged exposure to intense red. When this fixation is suddenly shifted to a white field, red is subtracted from the white of the area and a blue-green or cyan afterimage results. As the receptors recover their sensitivities, the afterimage gradually fades.

Lateral Color Adaptation

The spreading of color into adjacent retinal areas is similar to the effect induced by lateral brightness adaptation. Colorwise,

the tendency is toward what appears to be an actual change in the color contrast. This type of adaptation is important in viewing color photographs because it demonstrates that the apparent color of one area may be affected by the color of surrounding areas.

Color Constancy

It appears that the most outstanding of all color effects due to the various visual phenomena is that of color constancy. The character of the radiant energy reflected from a colored surface will vary considerably, depending upon the spectral distribution characteristics of the illumination. Unfortunately, we are seldom aware of the extent to which this occurs. An extreme example of this effect can be cited by considering a piece of photographic paper viewed under the red illumination in the darkroom. Under the circumstances, we still maintain the impression that the paper is white, as if seen under daylight illumination. We seldom stop to realize that the color of an object is primarily a surface characteristic, and as such it will change according to the prevailing illumination. This effect is largely due to our tendency to remember colors and to interpret them in terms of their appearance in daylight, rather than to look at them closely.

Color films, having no such powers, will maintain strict neutrality in the matter, and they will accordingly record the scene in terms of the colors exhibited under the prevailing condition of illumination.

Viewing Color Photographs

A number of the more important factors involved in the operation of the visual mechanism have been presented rather briefly to illustrate their numerical quantity, and to indicate the complexity of any situation which involves the appraisal of color photographs by visual methods alone.

The total number of factors which affect the visual mechanism is quite large and, conceivably, these factors can operate in various groups or all together. The possible number of combinations which may apply to a given set of circumstances is not only extensive, but it is amazing that we can see anything at all.

As has been previously pointed out, our primary efforts to correctly reproduce colored objects in monochrome are directed toward correct reproduction of luminance. When viewing these photographs, however, it appears to make little difference whether luminance has been correctly reproduced or not. We seem to be able to adjust to the circumstances of incorrect monochromatic reproduction to a far greater degree than we would willingly tolerate in viewing a similar photograph in color.

Perhaps there is a distinct feeling of achievement in translating the monochromatic photograph into a mental conception of the original subject, appropriate to any set of circumstances which we might invoke.

Perhaps they offer a challenge to our mental equipment in such a way that we can assign color values to the respective monochromatic areas with a far greater degree of accuracy than could be achieved by viewing the color itself.

But in the end, perhaps the mental as-

signment of color to monochromatic areas may be like whetting our appetites on a succulent meal during preparation, and finally being unable to eat it.

By comparison to a black-and-white photograph, the viewing of a color photograph presents a somewhat different and far more complicated situation. Here, the spectral quality and the intensity of illumination are most important factors, and this can hardly be overemphasized.

The situation so far as transparencies are concerned is much better than that in which reflection color prints are involved, and these are usually viewed under entirely inadequate conditions. In the first place, the light intensity is far too low, and secondly, the spectral quality of the illumination ordinarily used for viewing monochromatic photographs is not appropriate for viewing reflection color prints. Furthermore, for most effective presentation, the print should be viewed in surroundings considerably darker than the illumination on the print surface. In this way, the print becomes a more or less isolated array of color, and the eye will adapt in such a way that a maximum amount of gray resulting from the unwanted absorptions of the imperfect dyes or pigments will be removed from all colors. Apart from the distractions removed by viewing the print in subdued light, the print will appear more or less in the aperture mode, and without the lateral disturbances introduced by brighter colored surroundings.

Many color workers whose experience is confined only to transparencies, appear to believe that modern color processes will yield point-for-point color reproduction of the subject. They accordingly attempt to evaluate both transparencies, and reflection color prints on the basis of this misconceived idea. As previously pointed out, exact color reproduction is a physical impossibility; and even if such physically perfect reproductions were possible, they still could not account for the variable action of the psychophysical factors involved in viewing them.

Even under ideal viewing conditions, we are unable to correctly evaluate color by visual means alone, as can easily be demonstrated by a consideration of the following circumstances. If two transparencies, one correctly balanced, and the other slightly magenta, are viewed one at a time over an illuminator, most observers will be unable to tell which one is correct. After seeing the first, the other may appear slightly reddish, but careful consideration of this one will convince him that the first was slightly greenish, and that the second is now quite good. When viewed side by side, color adaptation will change to an intermediate point, and neither transparency will appear correct. The same effect holds for reflection color prints.

Finally, in viewing reflection color prints in normal surroundings but under a variety of lighting conditions, all of the visual effects operate in such a manner as to make obvious any faults which the print may have. Therefore, everything in the reproduction must be as nearly correct as possible. Flesh tones, particularly, must be correct, and whites must be correctly reproduced as white.

In addition to the spectral quality of the light source, the intensity of the illumination, and preferably dark surroundings, there appears to be another important requisite in viewing reflection color prints. This is the viewing distance as related to correct perspective, since this, to some extent, controls size constancy effects. For most accurate presentation, it appears that the print should be viewed at such a distance that the angle subtended at the eye should approximate that which was originally subtended by the camera lens. This introduces a somewhat variable situation which would be difficult to define in terms of a particular viewing distance. In general, however, the viewing distance would appear to be one which is considerably closer than that ordinarily used in viewing monochrome prints of equal size.

Perhaps the entire problem of color perception as it is related to the viewing of color photographs can be most conveniently summed up by the realization that nature assumes consistency in experience, and when a stimulus turns out to be different from expectations, the difference in turn will be presumed to be persistent, and a conditioned response will arise to meet it.

To overcome this situation as it relates to the viewing and interpretation of color photographs, a more flexible attitude and a reconditioning of responses consistent with the present state of our knowledge concerning them, will most likely be of tremendous help.—W. K. RAXWORTHY, APSA

Who's Who Additions

We assume that we have received all comments in connection with the last Who's Who. Apparently there are only two corrections. These are:

D. W. Grant, Franklin, Pa., 58 slides accepted in 26 shows.

Brendan McSherry, Kew Gardens, N. Y., 21 slides accepted in 12 shows.

Museums Feature Photography

Two museums are featuring photography in special shows now open. Opened Oct. 29 and running through March at the Museum of the City of New York is "New York Street Scenes 1852" which includes a Daguerreotype gallery complete with reception room and workrooms.

The American Museum of Photography in Philadelphia is helping celebrate the 90th year of the Photographic Society of Philadelphia with a special exhibition of prints and negatives from the Museum files plus prints from the permanent collection of the Society. This exhibition opened on Nov. 17 and will remain until Dec. 23.

Prints with famous signatures will be found in this show. Names like Langeheim, Gutekunst, Ives, Goldensky, Hinton, Schreiber, Kasebier, White and Day from the past and present greats like Hogan, Hanmpfler, Mudd, Kaden and Barrows.

Books Received

Kodak Industrial Handbook
The Amateur Photographer's Handbook
This Is Photography
Photography Yearbook—1953

PSA NATURE DIVISION

HARRY R. REICH, APSA

286 Schenck St., No. Tonawanda, New York

Coming Nature Exhibitions

At this date your columnist has received information on three nature exhibitions coming up early in the new year 1953. There is a fourth scheduled but to date the information on this one is not at hand. We would like to make mention of this one however as it is one of the older shows and from past experience should be scheduled for February 1953. This is the Eighth Chicago International Exhibition of Nature Photograph which has consistently been scheduled for the month of February for a number of years. The deadline date is not available at this time but information may be obtained from the Nature Camera Club of Chicago, James Lee Kirkland, 45 West Monroe Street, Chicago, Ill.

The next in order is the Rochester International Salon of Photography (The Seventeenth) at Memorial Art Gallery, Rochester 7, N. Y. The deadline for this one is February 12, 1953. All communications to be directed to Lowell Miller, 99 Parkwood Road, Rochester 16, N. Y.

The next is the Fifteenth Buffalo International Exhibition of Nature Photography at Buffalo Museum of Science, Humboldt Parkway, Buffalo 11, N. Y. The deadline for this exhibition being April 15, 1953. All communications to be directed to Irene Langendorfer, Salon Secretary, 419 Riley Street, Buffalo 8, N. Y.

The next is the Tenth Syracuse International Salon of Photography at The Syracuse Museum of Fine Arts, 407 James Street, Syracuse, New York. The deadline being April 20, 1953. All communications to be directed to Allen M. Ruch, 1421 Butternut Street, Syracuse 8, N. Y.

All of these exhibitions have classifications for both prints and color slides. Regulations for dimensions of color slides varies. See entry forms for information. Most of these exhibitions use the master mailing list of the Nature Division so all division members should receive entry forms in the mail.

From Memphis Tennessee

Your columnist received an interesting communication from the Memphis Camera Club, over the signature of Katherine Wilkinson, the club's secretary, this past week and I think it worthy of mention in this column.

The communication relates the fact that the Memphis Camera Club co-sponsored a contest, together with the Memphis Zoological Society and the Memphis Press-Scimitar, the purpose being to gather a collection of photographs of the animals in the Overton Park Zoo. These to be exhibited in the Brooks Gallery for a given time and then published in a book of 100 animals by the Zoological Society. The letter included a whole sheaf of press clippings with pictures covering the contest

from its announcement to its conclusion.

If you could all see this dossier you could appreciate the value of this contest first to the co-sponsors, to photography, and to the community in general. Of course the fact that one of the sponsors is the local press makes for the success of the project from the beginning. The nature of the project makes it interesting to the local press because of its news value; for this reason the project will receive more than its share of publicity which means that the co-sponsors will also receive their share of publicity which will reflect very favorably on the local camera club and tend to stimulate its membership. The news items appearing from time to time about the contest will keep it before the public for its entire duration preventing a lag in interest in the contest, and in photography, more specifically nature photography in view of the subject matter. Naturally the local camera shops came in for their share of the benefits.

There was no restriction on contestants. Pictures were limited to 8x10 and there were cash prizes as well as trophies. Needless to say, the first prize was won by a member of the Nature Division, Memphis being the home of Eugenia Buxton. It couldn't happen to a nicer person.

Nature Division Election

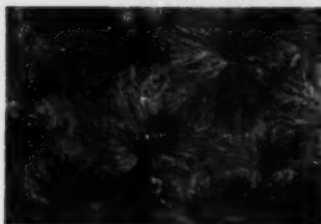
Nature Division officers for 1953-1954 will assume office along with the District Representatives of the society on January 1, 1953. The executive committee nominated the same officers presently serving the division, to succeed themselves for the ensuing two years. As you all know these officers are: Harry R. Reich, APSA, Chairman, Willard H. Farr, APSA, Co-chairman, and Ruth F. Sage, APSA, Secretary.

An issue of Nature Notes was released in October announcing the slate and indicating that nominations might be made by petition for any and all of the offices. At this writing naturally there is no way of knowing whether or not other nominations will be received. In the event other nominations are received the ballots for an election will have been mailed out before this time and the election will be in progress. If no further nominations are received by the secretary of the division, the present officers will continue serving. If other nominations were received in time for the deadline the elected officers will be notified by the secretary and will assume their office as of January 1, 1953.

Winter Buds

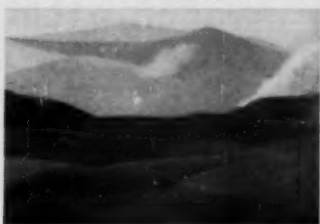
With winter rapidly approaching, it behooves the Nature Photographer to be seriously considering winter projects to keep his camera limbered up. The winter months can be busy and profitable ones, as there is much of interest in the woods

Medal Winners of September Nature Color Slide Contest



Rice Shocks-Java

Irma Louise Carter



Dunes

Al Suter



Apple Blossoms

Paul Wolf, APSA

and fields to investigate. Probably some of the first subjects that come to mind are snow scenes, frost patterns, tracks in the snow and sleet-encrusted trees. However, in the absence of snow, sleet and ice, there is a wealth of photogenic material on the woods awaiting your investigation in the shape of WINTER BUDS.

The winter bud may be considered as an undeveloped shoot, and is a resting stage in the life history of the tree. In this respect it is comparable to a seed, with this important exception, that the bud belongs to this generation, while the seed belongs to the next one.

Surprising as it may seem, most of our trees in this latitude stop growing by the end of July or in early August, and spend their energies for the rest of the season in building their winter buds. For the next seven months or so, these buds remain dormant. When the leaves and flowers tumble out of the buds in spring—one of the greatest miracles of nature—little do we realize that this is merely the culmination of this preparation which began the summer before.

If you dissect a winter bud and study the intricate structure within, you will find it a marvel of compactness and completeness. Here are skillfully packed every leaf, and sometimes flowers too, of the next summer's growth in embryonic form. These are usually carefully wrapped with overlapping scales or "bracts". The buds of Beech, Poplar, Horse Chestnut, Black Oak and Sugar Maple have more than the average number of bracts. These are arranged in either an alternate or spiral pattern, matching the formula of the leaves on the twig. Basswood and Tulip have only two bracts and Willows but one. The Sycamore bud is completely surrounded by the base of the leaf stem, like the old fashioned "snuffer" on a candle, and so is invisible until the leaf drops off. White Walnut and Bitternut Hickory have "naked" buds, with no protecting bracts. Some trees, such as Poplar and Horse Chestnut, seal the bud with a wax or resin, as if for protection against loss of moisture. Others are packed with wool or silk, as in the well known "Pussy Willow".

Buds differ greatly in size and form, from the huge ones borne by Magnolia and Horse Chestnut down to the diminutive ones of Common Locust and Kentucky Coffee Tree, which are so small as to be almost invisible. The terminal buds of most of the Oaks are bunched in a tight cluster on the end of the twig. Ash, Box Elder,

Horse Chestnut and Maple have three buds on the end of the twig, one terminal and two lateral. Catalpa buds are arranged in whorls of three, while lilac and American Bladdernut have "twin" terminal buds.

Frequently we find two different kinds of buds on the same twig, as in Elm, Cottonwood, Aspen, Blue Beech and Flowering Dogwood. In this case the larger ones contain flowers (or catkins) and the smaller ones only leaves. The terminal bud is usually larger than the lateral ones, since it necessarily contains all the essential elements for the extension of the twig.

Observing the unfolding of buds in the early spring is an exciting project. Here are some that are especially interesting. *Shagbark Hickory* buds expand to a considerable size before they open, and the bracts turn a beautiful peach color. When they finally unfold and expose the delicate cluster of tiny leaves within, the whole resembles an exotic flower. Many a color slide of this bud has found favor with the judges of Nature Shows. The minaret-shaped flower buds of *Flowering Dogwood* are enclosed in four bracts. As the bud develops, these expand and eventually produce the broad petal-like members which give the flower its beauty. In fact they steal the show entirely from the little inconspicuous greenish white florets clustered in the center, which are the true flowers. Since the buds of *White Walnut* have no bracts, the tiny leaves just simply begin to expand. In their early stages they resemble a cluster of tiny baby hands clasped together. The buds containing the male (staminate) catkins of *Cottonwood* open enough to permit the catkin to push its way out a little beyond the end of the bracts. Here it waits, often for days on end, until the conditions of sun and wind are favorable for the process of pollinating, before developing further. In this stage it is an excellent color subject. Other interesting buds to watch as they develop in early spring are Tulip Tree, Sugar Maple, Junberry, Red Oak and Horse Chestnut.

This study of buds in early spring does not necessarily have to be conducted out in the woods, but can be done in the comfort of your home, by the technique known as "forcing" them. Bring in twigs from several different kinds of trees and put them in a jar of water. Here they will develop much as they would on the parent tree. Here is a helpful tip. Since the twig is subsisting largely on the food supply contained in its woody structure, a fairly long section of a branch will develop far-

ther than a short one. Some of the larger buds such as Hickory, Ailanthus and Sumac are excellent subjects to study. By means of this forcing process, you may have leaves and even flowers indoors, while there is still snow outside.

A series of studies of winter buds, interspersed with a few sequences of some of them unfolding, will make a valuable addition to your nature library, and will prove to you beyond question of a doubt that *Buds can be Beautiful*.—WILLARD H. FARR.

Recorded Nature Lectures

As previously announced the N. D. is working on two different recorded lectures at this writing. Phil Maples who is handling the recorded lecture programs for the society advises that in his opinion the various divisions should produce not less than three such programs a year. In the opinion of the writer the Nature Division should have at least a half dozen such programs ready for release during the coming year.

There are a number of the N. D. members who I know have the material for an interesting and informative program which would be of great value to camera clubs. If YOU have such material and are willing to work out a program, please contact the writer or the secretary of the division.

PHOTO-JOURNALISM

WILLIAM A. PRICE

78 Elbert St., Ramsey, N. J.

Last month we mentioned that the P-J Division is working on holding regional get-togethers in various geographical areas throughout the country from time to time and some of our plans are now beginning to jell. We hope to hold some of these meetings at the nicer hotels a short way out of town from the larger cities, for a trial at least. Saturday evenings, Dutch treat for dinner, and a prepared agenda which we will furnish, if requested. How about some suggestions and perhaps an invitation or two from various areas?

We would like very much to hear from the West Coast also on the subject of next year's PSA convention which is to be held in Los Angeles. The P-J Division is already making plans for its part in this

convention and we know that there are a number of on-the-spot members who are mighty well qualified to take active parts and who would be glad to work on it if we could just get to them. Bob Garland who did such a fine job this year in getting together our program, will be on the Coast early next year on a pre-convention planning tour. We want names and addresses of members who can be contacted by him while he is there. If you would like to work on this or know of anyone else who would, please drop a line to the P-J Division chairman, Mr. David Eisendrath, Jr., APSA, 37 Garden Pl., Brooklyn, N. Y. He will arrange for Bob Garland to contact these people personally.

There is one other matter about which Dave Eisendrath would like to receive correspondence from members and that is suggestions about people who should be considered for PSA honors. There are unquestionably many people who have been doing outstanding work in photo-journalism and in the PSA but it is impossible for the Honors Recommendations Committee to know about all of them. Dave will welcome suggested names for investigation so that outstanding and worthy people do receive consideration for PSA honors which the P-J Division might be in a position to recommend.

PSA Recorded Lecture Program

The Recorded Lecture Program of the Pictorial Division offers the following programs for your club.

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PSA STEREO DIVISION

FRANK RICE, APSA

228 N. LaSalle St., Chicago 1

Beverly Hills Stereo Club

The BEVERLY HILLS STEREO-SCOPE is an attractive 6-page publication just started by the B. H. Stereo Club. In the September issue it displayed the telegram sent Dwight Eisenhower offering a life membership in the Club and stating "MAY WE HAVE A REALIST IN THE WHITE HOUSE." Ike responded with a message of appreciation.

The club elected Nancy Olson "Three Dimensional Queen for 1952." It has a project for supplying stereo slides to a veterans' hospital, and a number of other programs including monthly contests and an annual exhibition. For information as to membership, meeting dates, etc., address President Roy Haines, 8912 W. Pico Boulevard, Los Angeles 35.

The Interocular "Pie"

It's as easy as pie; it resembles a stingy caterer's dream. Once visualized by the stereographer, it is readily recalled. It is the triangle formed between the left eye, the subject, and the right eye. The base is $2\frac{1}{4}$ "; the height of the triangle is $8\frac{1}{4}$ ". This rule of thumb is reduced to simple terms by calling it "40 to 1."

There are sound, perhaps profound psychological reasons for the universal acceptance of the 40 to 1 formula. Since mankind first held conversation around the campfire in the cave, people have grouped themselves into discussion knots. The company in your living room is best arranged for visiting within an average distance of eight feet.

The ear picks up conversation best in that smaller group, and the eyes converge inside the smaller range most readily, so that eight feet is universally accepted as the most accommodating distance for easy communication between individuals. Thus humanity was conditioned throughout history, and so are we experienced, in our lifetime, to adjust to this flexible but closely held means; $2\frac{1}{4}$ " to $8\frac{1}{4}$ ", or 40 to 1.

The stereographer may wish to reduce a distant mountain to "conversation" dimensions; or he may wish to bring an insect specimen up to human size. He may use the 40 to 1 formula and be satisfied.

If the subject is to be a piece of jewelry or a pile of pebbles and peas, and your lenses are adapted to a 10" focus, then each shot must be spaced by $\frac{1}{4}$ ". If the picture is to be of your favorite tabletop with the center-of-interest 40" away, then 1" is the best interocular for easy and satisfying viewing later.

A standard $2\frac{1}{4}$ " takes a portrait best at $8\frac{1}{4}$ ". With the Stereo Realist which has a $2\frac{1}{4}$ " base, the ideal distance for the highlight in your model's eye will be 93".

If a mountain across a lake is two miles away, the formula $(5280 \times 2) \div 40 = 264$ feet or 88 yards. To measure this distance

would be a waste of energy. It is sufficient that you shoot once from the shore line, and walk about 88 yards, to the next clearing. Be sure to avoid anything in the foreground except the quietest possible water. With a stereo camera, cap the left lens for the right hand shot, and the right lens for the left hand shot; that is the order in which the others are mounted.

If you shoot too close up on a portrait, you are widening the triangle, and you run the danger of stereo distortion. The effect will be that you have stretched your model's neck, and decidedly lengthened her nose. What happened, of course, is that you have widened the taking base.

With the $\frac{1}{4}$ " base on a ten inch shot, your viewer gives your audience a pair of eyes only $\frac{1}{4}$ " apart. Naturally he refuses to believe himself to be a Lilliput, so he says that you have admirably enlarged the bug to cat-size or more.

If you separate by 88 yards, your audience rather likes the phenomenon of viewing a mountain from Brobdingnagian heights, and it flatters him; but he is forced to note that actually, you have reduced the mountain to a ten foot proposition.

Personally, the writer believes that mountains are best left in their own grandeur and remote vastness, relying upon normal perspective, haze, and parallax with foreground material to enhance their greatness. But conceivably you might need to get the 3d-dimensional record of a mountain someday, and it's a 40 to 1 bet that you now have an accurate and convenient and easily remembered method to use. PAUL H. STONE.

Stereoscopic Terms and Bibliography

John A. (Jack) Norling, FPSA, is Chairman of the Stereoscopic Motion Picture Committee of the Society of Motion Picture and Television Engineers, which is working on two assignments of interests to all stereo workers.—A glossary of stereoscopic terms is in the making; it is planned that the finished job will have the approval of the American Standards Association. Also a bibliography will be prepared and published by the Committee.

Jack writes—"At first glance it might be assumed that this matter of nomenclature would be a simple thing; a mere assembly of terms that have been used. It turns out that writers on the subject have by no means used a common language."

Geometric Perspective and Plastic Relief

Differential parallax is the sole cause of the stereo effect. The aids to stereo perception, such as geometric perspective, contour interferences, color perspective, etc., give a decided impression of plastic relief.

There are two schools of thought regarding pictures where all objects lie beyond stereo infinity. One says that all stereograms should have true stereo effect and that an

extended lens base must be used when the normal base fails to provide sufficient parallax difference. The other school holds that only the normal base should be used because this base corresponds to the human optical base, both the camera and optical system have approximately the same infinity point, hence the picture appears more natural than when a wide base is used to give a stereo effect which is not apparent to the observer at the camera position.

Personally, I lean to the latter view although it cannot be denied that some beautiful and startling effects are introduced by the use of hyper stereo.—W. C. MILLAR (From Slide Circuit Note Books).

Letter To The Editor

Dear Frank:

In your October column you had a little quip picked up at the Convention: "Whether anyone can see stereo in objects beyond 150 feet was questioned."

I've decided not to let that one pass.

There must be something wrong with my eyes because I've stood atop Reddish Knob where the nearest peak was a mile away (5280 feet) and it looked like a mountain to me. And I recall a spot in southwestern Virginia where the road runs across a flood plain. A half mile to the right is a nearly straight mountain, nearly straight that is, except that a prehistoric monster strode alongside it sharpening his claws and leaving parallel gashes for upwards of two miles. Those gashes, though only a few hundred yards (600 ft.) deep and half a mile away (2140 ft.) looked like gashes to me with my eyes only 62.5 mm apart, not 88 feet like suggested several paragraphs above.

I think I could prove to you mathematically that the 150 feet is a fallacy, brought on by people who pick the wrong subjects for unsupported stereo shots. I'll grant you that a book at 150 feet will have little of the third dimension, but a car will, or

perhaps even a human body. But since all of us have different eyes and see a little differently, for some people stereo seeing may not be possible beyond 150 feet.

Vertical stereo is toughest, yet military observers have been trained to good stereo vision at 5000 feet. I certainly wouldn't want to fly at 150 feet over enemy country at a speed suitable for identification (50-60 miles an hour) unless I had iron pants.

This, to me, is like the old contention that a camera rangefinder with a base less than three feet long couldn't be accurate. Yet I've seen high-priced cameras with a two-inch base rangefinder that worked! And funny thing about it is, it isn't the rangefinder base that determines the accuracy of a rangefinder, it is the ability to split distant objects . . . thus the accuracy of the optics and not the length of the base is the final determining factor in rangefinder accuracy.

I promised not to butt into your column unless I had something to say, Frank, so I hope you'll forgive me this once.—db.

Don: we are always welcome to our corner. F.E.R.

Flash Guide Simplified

Here is a flash guide that has made life a bit simpler for me. The fellow (no—he is not a FPSA) who makes those mail box name plates made one from my copy that looks like this—

| #5 | | SM |
|----|-------|-----|
| 16 | — 5.6 | — 8 |
| 8 | — 11 | — 4 |
| 4 | — 22 | — 2 |

Of course it is merely an 88 Guide for #5's or 25's and a 44 Guide for SM's or #5B bulbs. But it is very handy stuck on the flash gun. For #5 bulbs, apply the distance in feet to the first column; read the

proper f stop from the middle column. The same method in the last two columns, gives the stop for SM bulbs. Give and take a little either way of course, to suit individual taste, size of room, subject or background, color and what-have you.

There is no law against changing the guide numbers to suit yourself.—I just happen to like 44 and 88.—WALTER D. GOLDSMITH.



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Who's Who in Stereo Photography — 1950-1952

By Jack Stolp

With this first listing of "Who's Who in Stereo Photography", the Stereo Division joins the other PSA Divisions in recognizing the achievements of those who support our exhibitions with entries and acceptances.

This list is historic in its entirety. It represents the first known listing of consistent stereo exhibitors; it formalizes and culminates the first years of effort of those individuals who pioneered in guiding modern stereo photography into a foothold in the competitive world; it includes the first open international stereo slide exhibition held in this country; it includes a handful of individuals who can still say they have exhibited in the first, and every, international stereo slide exhibition held here; and it clearly locates the geographical area deserving to be called the birthplace of modern amateur stereo activity.

This initial listing covers acceptances in the first five exhibitions held from 1950

thru the 1952 PSA Exhibition. These are the 1950 Second and 1951 Third Chicago (The First Chicago was essentially an invitational show), the 1950 First and 1951 Second Milwaukee, and the 1952 First PSA.

A total of two acceptances, in either one or two shows, was the minimum listing requirement. A total of 177 exhibitors met these requirements, and an additional 217 exhibitors had one acceptance each. It was interesting to note in compiling the file of all exhibitors, the relatively few known names of those who had also previously exhibited in Pictorial or Color Slide. This would indicate that the stereo group is made up largely of newcomers to exhibiting activity, and that stereo is providing pleasure to individuals previously not included in the serious amateur field. It would also indicate that many Pictorial and Color Slide workers still have a new thrill awaiting them. Also indicative of the changing and surging status of the stereo-amateur is the fact that only five exhibitors can be counted who have exhibited in all five

shows.

Now that this first listing has brought the record up to date, it is planned that this compilation will be on a yearly basis, as are the listings of the other PSA Divisions. With at least four stereo shows planned for the coming year, we hope at least to equal the total of this first cumulative list.

It is likely there may be several omissions in this first list, due to differences in names of exhibitors whom we suspect to be the same person. Until such names can be reconciled to one another, it forces a multiple listing of divided acceptances, and occasionally results in an exhibitor receiving less than full credit on his exhibiting record. We strongly urge all exhibitors to be consistent in identifying themselves on their entry forms. On any questions relating to this list, or corrections, please communicate with Jack Stolp, 282 Bellehurst Drive, Rochester 17, N. Y.

Code: Exhibitions—Exh.
Slides—Sl.

Name and Location

Est. St.

Name and Location

Est. St.

Name and Location

Est. St.

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| A | | |
| Althaus, Harry, Chicago, Ill. | 1 | 2 |
| B | | |
| Baker, Mrs. Walter H., Pittsburgh, Pa. | 1 | 3 |
| Barthold, Robert A., Denver, Colo. | 1 | 2 |
| Bartley, Carl, North Royalton, Ohio | 2 | 2 |
| Barusch, Dr. Leo, Roseville, Calif. | 2 | 6 |
| Beach, George R., Jr., Lake Forest, Ill. | 2 | 4 |
| Beauchamp, Beverly Hills, Calif. | 1 | 3 |
| Blosser, Lowell, Warsaw, Indiana | 2 | 2 |
| Bloom, Raymond S., Sr., Chicago, Ill. | 1 | 3 |
| Bloom, Rebecca P., Winnetka, Ill. | 1 | 2 |
| Bowman, Henry T., New York, N. Y. | 1 | 2 |
| Braun, Herbert B., Long Island, N. Y. | 1 | 2 |
| Briggs, Mrs. Stephan A., Lake Forest, Ill. | 1 | 2 |
| Burack, Benjamin, Chicago, Ill. | 1 | 4 |
| Burke, James E., Chicago, Ill. | 2 | 2 |
| Burt, Russell B., Chicago, Ill. | 1 | 2 |
| Butts, Howard W., Calver City, Calif. | 1 | 2 |

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| C | | |
| Cate, Dorothy, West Allis, Wis. | 1 | 2 |
| Catal, Fred, Milwaukee, Wis. | 2 | 2 |
| Chond, John T., Chicago, Ill. | 1 | 2 |
| Clemm, Ed, San Jose, Calif. | 1 | 2 |
| Cohen, Morris G., Chicago, Ill. | 2 | 2 |
| Collins, William M., Jr., Chicago, Ill. | 1 | 3 |
| Colwell, Mrs. John B., Chicago, Ill. | 1 | 3 |
| Cooler, Laurel E., Jr., Hollywood, Calif. | 1 | 4 |
| Covles, Knight C., Lake Forest, Ill. | 1 | 4 |
| Craft, G. S., Chicago, Ill. | 3 | 4 |
| Crowell, Henry C., Winnetka, Ill. | 3 | 2 |
| Cummings, Norman, Beloit, Wis. | 3 | 2 |

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| D | | |
| Dammann, Louis, Egg Harbor City, N. J. | 2 | 4 |
| Darby, Russell E., Westfield, N. J. | 2 | 4 |
| Davis, Maurice E., Chicago, Ill. | 1 | 2 |
| Day, William C., Springfield, Ohio | 1 | 2 |
| DeBart, Dr. G. Kenneth, Verona, N. J. | 1 | 2 |
| Dell, Edward C., Chicago, Ill. | 2 | 2 |
| Doty, Meyle B., Chicago, Ill. | 1 | 2 |
| Doutt, Everett D., Van Nuys, Calif. | 1 | 2 |
| Dowse, Charles W., Chicago, Ill. | 1 | 2 |
| Drury, P. F., St. Louis, Mo. | 1 | 3 |

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| Ellis, Francis C., Golf, Ill. | 2 | 2 |
| Erskine, H. H., Highland Park, Ill. | 3 | 4 |
| F | | |
| Faulkner, Charles D., Chicago, Ill. | 2 | 5 |
| Fisher, Harry B., Belleville, N. J. | 1 | 3 |
| Fisk, Bradley, Buffalo, N. Y. | 1 | 2 |
| Flansburg, R. L., Chicago, Ill. | 1 | 3 |
| Foskay, William, Chicago, Ill. | 3 | 2 |
| Fox, Morris G., Honolulu, Hawaii | 1 | 2 |
| Freeman, Irving, Chicago, Ill. | 1 | 2 |

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| G | | |
| Gardner, R. S., San Francisco, Calif. | 2 | 3 |
| Gots, George F., Jr., Chicago, Ill. | 1 | 2 |
| Gierum, Alice G., Evanston, Ill. | 2 | 5 |
| Gilmore, Dr. Monroe T., Charlotte, N. C. | 1 | 2 |
| Goetsch, Roland, Milwaukee, Wis. | 1 | 2 |
| Goldberg, Irving L., New York, N. Y. | 1 | 4 |
| Graves, Austin T., Winnetka, Ill. | 1 | 3 |
| Greenstone, Jack, ARPS, London, England | 2 | 3 |
| Groenman, Bill, Chicago, Ill. | 2 | 3 |
| Guthman, Patrick R., Chicago, Ill. | 1 | 2 |
| Glyden, Albert, Chicago, Ill. | 2 | 2 |

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| H | | |
| Harker, Fred A., Cranford, N. J. | 2 | 5 |
| Hallberg, Mr. and Mrs. L. G., Barrington, Ill. | 1 | 2 |
| Hanley, Joseph D., Verona, N. J. | 1 | 2 |
| Hart, Abraham S., Highland Park, Ill. | 1 | 3 |
| Hartley, Margaret L., Dallas, Texas | 2 | 2 |
| Harza, Dick, Highland Park, Ill. | 1 | 2 |
| Hilbard, F. G., Milwaukee, Wis. | 1 | 2 |
| Hitt, Frank A., Chicago, Ill. | 1 | 2 |
| Hobbs, Mrs. Russell D., Chicago, Ill. | 3 | 4 |
| Hodick, Conrad, Chicago, Ill. | 5 | 19 |
| Holmes, Rhodgett, Janesville, Wis. | 1 | 2 |
| Hornblow, Arthur, Beverly Hills, Calif. | 1 | 2 |
| Howard, Robert L., Bloomfield, N. J. | 1 | 3 |
| Howe, Charles A., Homewood, Ill. | 3 | 3 |
| Huff, Miss Olga, Chicago, Ill. | 1 | 3 |
| Hunt, G., Wauwatosa, Wis. | 1 | 3 |
| Hutchins, John S., Winnetka, Ill. | 1 | 3 |

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| I | | |
| Ingram, Larry P., Weldons, Colo. | 2 | 2 |
| J | | |
| Johnson, Charles E., Chicago, Ill. | 1 | 2 |
| Johnson, Raymond, St. Louis, Mo. | 1 | 2 |
| Johnston, C. E., St. Louis, Mo. | 1 | 3 |

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| K | | |
| Kent, F. W., Iowa City, Iowa | 1 | 3 |
| Kent, Tom, Iowa City, Iowa | 1 | 3 |
| Knickbocker, Mrs. Kenneth K., Barrington, Ill. | 1 | 2 |
| Koch, Sarah and Robert, Chicago, Ill. | 1 | 2 |
| Kocis, Paul, Bronx, N. Y. | 1 | 2 |
| Koran, Andrew, Chicago, Ill. | 1 | 4 |
| Kosinski, Miss Lucille B., Chicago, Ill. | 2 | 3 |
| Krusse, Earle E., PSG, Chicago, Ill. | 5 | 16 |
| Kuhn, Dr. Hugh S., Hammond, Indiana | 2 | 5 |
| Kuhn, Dr. Hugh A., Hammond, Indiana | 1 | 3 |

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| L | | |
| Latsch, T., Milwaukee, Wis. | 1 | 2 |
| Landez, Argo E., St. Louis, Mo. | 2 | 4 |
| Lang, William E., Chicago, Ill. | 1 | 2 |
| Leach, Hamilton, M., Chicago, Ill. | 2 | 2 |
| Lubin, Henry M., Brooklyn, N. Y. | 2 | 5 |
| Luhn, Herbert, San Francisco, Calif. | 2 | 3 |
| Lutton, Francis W., Portland, Ore. | 1 | 2 |
| Lutzen, Audrey C., Milwaukee, Wis. | 1 | 3 |

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| M | | |
| MacBeth, James, Jr., Pittsburgh, Pa. | 1 | 2 |
| McBain, Hughston, M., Winnetka, Ill. | 2 | 7 |
| McLaughlin, Thomas D., Lima, Ohio | 2 | 2 |
| Maher, Philip B., Chicago, Ill. | 2 | 5 |
| Mattocks, Richard D., Chicago, Ill. | 1 | 3 |
| Maxwell, W. Sterling, Hinsdale, Ill. | 2 | 3 |
| McIntire, Eric G., Grove Pointe Farms, Mich. | 2 | 3 |
| McIntire, Harold, Chicago, Ill. | 1 | 2 |
| Miller, John S., Chicago, Ill. | 1 | 2 |
| Maling, Geraldine, Milwaukee, Wis. | 2 | 2 |
| Murphy, Dr. J. Vincent, Grand Blanc, Mich. | 2 | 6 |

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| N | | |
| Norton, Lester L., Chicago, Ill. | 1 | 3 |
| Norick, Alfred A., Hubbard Woods, Ill. | 2 | 6 |
| Nudelman, Oscar M., Chicago, Ill. | 2 | 3 |
| Notting, Harold J., Winnetka, Ill. | 2 | 4 |

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| O | | |
| O'Connor, Arline M., Milwaukee, Wis. | 1 | 3 |

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| P | | |
| Pagel, Victor, Milwaukee, Wis. | 3 | 9 |
| Park, John W., Kenilworth, Ill. | 1 | 2 |
| Parke, Stanley A., Chicago, Ill. | 1 | 3 |
| Parson, John A., Chicago, Ill. | 1 | 2 |
| Perkins, Eugene L., Chicago, Ill. | 1 | 2 |
| Peringer, C. A., Sioux City, Iowa | 2 | 2 |
| Pettierow, George A., Urbana, Ill. | 2 | 2 |
| Phillips Gus, Augusta, Georgia | 1 | 2 |
| Piper, Gilbert L., Racine, Wis. | 1 | 2 |
| Priggenmeyer, Elvira, Philadelphia, Pa. | 2 | 2 |

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| R | | |
| Rappold, Edw. A., Cedarburg, Wis. | 1 | 2 |
| Redell, Ray, Wauwatosa, Wis. | 2 | 8 |
| Reiser, Irene K., Chicago, Ill. | 2 | 2 |
| Rhelagans, Wm. J., Milwaukee, Wis. | 1 | 2 |
| Rice, Dr. Frank E., APSA, Chicago, Ill. | 5 | 12 |
| Rosch, Joseph K., Chicago, Ill. | 1 | 2 |
| Rosendick, Ward L., Jr., Milwaukee, Wis. | 2 | 6 |
| Rosenthal, Jerry, Chicago, Ill. | 1 | 2 |
| Rosenthal, Samuel R., Highland Park, Ill. | 1 | 2 |
| Roth, Norman L., La Grange, Ill. | 2 | 4 |
| Rothschild, Norman, Brooklyn, N. Y. | 2 | 3 |

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| S | | |
| Sampson, Orville H., Chicago, Ill. | 2 | 6 |
| Sanford, Mattie C., Salt Lake City, Utah | 1 | 3 |
| Schance, John H., Berwyn, Ill. | 2 | 6 |
| Schwartz, Harold V., Milwaukee, Wis. | 1 | 3 |
| Schweitzer, George A., Milwaukee, Wis. | 1 | 4 |
| Sharon, R. W., Pittsburgh, Pa. | 1 | 3 |
| Shields, Ray B., Racine, Ill. | 2 | 6 |
| Sickles, Ralph A., Chicago, Ill. | 1 | 2 |
| Sinclair, George, Beverly Hills, Calif. | 1 | 2 |
| Simpson, Foster H., Evanston, Ill. | 2 | 3 |
| Smith, Hy, New York, N. Y. | 1 | 2 |
| Smith, Solomon Byron, Chicago, Ill. | 2 | 3 |
| Steb, Edwin, Chicago, Ill. | 1 | 3 |
| Stetson, Clark W., Winnetka, Ill. | 2 | 6 |
| Stetson, Jack, Rochester, N. Y. | 1 | 3 |
| Strubbs, Mrs. Walter F., Winnetka, Ill. | 1 | 3 |
| Struss, Karl, Hollywood, Calif. | 1 | 2 |
| Sunde, A. C., Glendale, Calif. | 2 | 4 |
| Swartzchild, William, Jr., Chicago, Ill. | 2 | 6 |

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| T | | |
| Taylor, Al, Palm Springs, Calif. | 1 | 2 |
| Thomas, Thomas C., Los Angeles, Calif. | 1 | 3 |

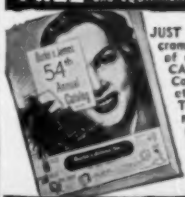
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| V | | |
| Valastro, S. C., Brooklyn, N. Y. | 2 | 5 |
| van Westrienen, Dorothea, Chicago, Ill. | 2 | 8 |
| Vakocil, Geraldine, Chicago, Ill. | 2 | 3 |

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| W | | |
| Walgreen, Mrs. Charles R., APSA, Chicago, Ill. | 5 | 11 |
| Walter, Edward Harold, Chicago, Ill. | 2 | 4 |
| Wells, Edith B., Chicago, Ill. | 2 | 3 |
| Wend, Richard E., Chicago, Ill. | 2 | 3 |
| Wiggins, Fred T., Jr., Park Ridge, Ill. | 3 | 7 |
| Wilson, Randolph G., Lookout Mountain, Tenn. | 2 | 3 |
| Wolf, Julius, Chicago, Ill. | 4 | 8 |
| Wolfe, Paul J., APSA, Butler, Pa. | 3 | 6 |
| Wigley, Philip K., Chicago, Ill. | 1 | 2 |
| Wodke, Albert, Milwaukee, Wis. | 1 | 2 |
| Wysenbeck, Andrew, Chicago, Ill. | 1 | 3 |

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| Y | | |
| Yunkers, Lorraine E., Chicago, Ill. | 1 | 2 |
| Young, James R., Lansing, Mich. | 2 | 3 |

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| Z | | |
| Zickler, Ernest, San Francisco, Calif. | 1 | 2 |

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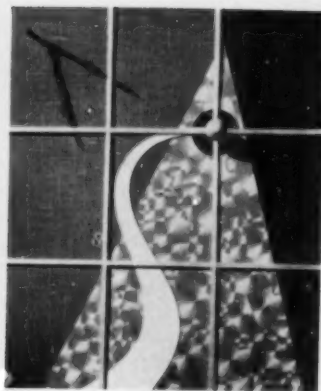
PICTURE OF THE MONTH, SEPTEMBER



Water Beetle

Doris Martha Weber, FPSA, ARPS

First Place, Class 1



Composition by the Rules
Sewell Peaslee Wright, APSA
First Place, Class 2

| Class Place Title | Entrant | Points |
|------------------------|--------------------------------|--------|
| 1. 1st Water Beetle | Doris Martha Weber, FPSA, ARPS | 5.1 |
| 2nd Birds and Branches | T. S. Hall | 3.1 |
| H.M. Evening Stroll | Shankelard Davay | 1.1 |
| H.M. Early Morning | Carl R. Firth, APSA | 1.1 |
| H.M. Machinist | Offie Lites | 1.1 |
| H.M. Stepchildren | C. Bennett Moore | 1.1 |
| H.M. Shining Thru | George J. Manz | 1.1 |
| H.M. Door Park | Edith M. Royky, APSA | 1.1 |
| H.M. Window Hangings | H. W. Wagner, APSA | 1.1 |
| H.M. The Sanctuary | H. B. Watt | 1.1 |
| 2. 1st The Open Gate | Ethel M. Hagen | 5.1 |
| 2nd Evening Stroll | Ethel C. Wy | 3.1 |
| H.M. Shore Gitter | Harvey V. Fondiller | 1.1 |



No Title

Carl S. Shutt

First Place, Class 3



Dancing Girl

First Place, Class 2

Dan F. Leung



Contemplation

First Place, Class 4

D. H. Wanser

| | | |
|---------------------------------|--------------------------------|-----|
| 6. 1st Cereus Pecten | Eugenia Buxton, Aborigines | 5.1 |
| 2nd Shadows in Pine Forest | Anders Sten | 3.1 |
| H.M. Dismantling for Salmon | Lafe Foster | 1.1 |
| H.M. Angry Look | T. S. Lal | 1.1 |
| H.M. Male Robin and Young | George J. Manz | 0.0 |
| H.M. Vacation In... | Ibora Martha Weber, FPSA, ARPS | 0.0 |
| R. 1st Composition by the Rules | Sewell Peaslee Wright, APSA | 5.1 |
| 2nd Tilted Perspective | Felix W. Lamminen | 3.1 |
| H.M. Little Girl—Big City | Mortimer Friedman | 1.1 |
| H.M. Calligraphic | Ward Hutchinson, ARPS | 0.0 |
| H.M. Abstraction | John Tellischa | 1.1 |

CUMULATIVE SCORES THROUGH SEPTEMBER, 1952

| | | | |
|--------------|------|----------------|------|
| 1. Super | 34.8 | H. Wanser | 14.5 |
| 2. Buxton | 25.8 | 12. Manz | 13.9 |
| 3. Lamminen | 24.9 | 13. Royky | 13.6 |
| 4. Fondiller | 22.7 | 14. Sten | 12.8 |
| 5. DeWitt | 20.9 | 15. Hutchinson | 11.9 |
| 6. Leung | 17.5 | 16. Davay | 11.5 |
| 7. Friedman | 16.9 | 17. Fox | 10.8 |
| 8. H. Lee | 14.7 | 18. Seefield | 10.7 |
| 9. W. Lee | 14.7 | 19. Watt | 10.4 |
| 10. Tibbitts | 14.6 | 20. Hall | 9.7 |



Cereus Pecten Aboriginum
Eugene Buxton, APSA, ARPS
First Place, Class 6

| | | | |
|----------------|-----|-----------------|-----|
| 21. Porington | 9.7 | 26. Brown | 8.4 |
| 22. Wy | 9.7 | 27. Lane | 8.4 |
| 23. Wong Chi | 8.6 | 28. Ensenberger | 8.2 |
| 24. McLaughlin | 8.5 | 29. Disten | 7.8 |
| 25. Middleton | 8.5 | 30. Ellis | 7.6 |

LEADING PICTORIAL PORTFOLIOS

| | | | |
|--------|------|--------|------|
| 1. 41 | 35.9 | 11. 20 | 14.1 |
| 2. 19 | 33.3 | 12. 13 | 14.0 |
| 3. 55 | 23.0 | 13. 27 | 13.5 |
| 4. 35 | 23.7 | 14. 6 | 13.0 |
| 5. 7 | 22.4 | 15. 9 | 11.4 |
| 6. 31 | 20.8 | 16. 34 | 11.4 |
| 7. 2 | 20.3 | 17. 38 | 11.0 |
| 8. 10 | 19.8 | 18. 16 | 10.6 |
| 9. 49 | 15.7 | 19. 3 | 10.5 |
| 10. 44 | 14.2 | 20. 57 | 10.3 |

LEADING PORTRAIT PORTFOLIOS

| | | | |
|-------|------|-------|-----|
| 1. 1 | 26.6 | 5. 15 | 9.7 |
| 2. 8 | 15.7 | 6. 2 | 8.0 |
| 3. 16 | 11.1 | 7. 34 | 7.5 |
| 4. 7 | 11.0 | 8. 5 | 5.3 |

JUDGES

Classes 1-23 Selected by the Metropolitan Camera Club Council.
Harvey A. Falk, APSA New York, N. Y.
Leo S. Lerch, APSA New York, N. Y.
Jack A. Goldsack Forest Hills, N. Y.

Classes 3-4
Lionel Heymann, APSA Chicago, Ill.
Maurice H. Louis, APSA New York, N. Y.
Class 6
Howard M. Nutt Kenmore, N. Y.
Class 8
Ray Miss, APSA Milwaukee, Wis.

REMARKS

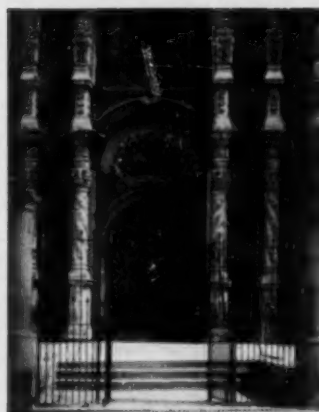
The race between the Portfolios is getting close to the finish. Better send your prints in early this month to avoid missing out through Post Office Christmas delays. You can't afford to lose a single point!

JOHN R. HOGAN, Chairman

PerSonAlities

By ROBERT J. GOLDMAN

43 Plymouth Rd., Great Neck, L. I., N. Y.



The Open Gate Ethel M. Hogen
First Place, Class 2

George and Martha Tarplee (Rochester, N. Y.) and Dr. and Mrs. Konstantin Pestrecov (Rochester) recently gave a cocktail party in honor of Mr. and Mrs. Phil Maples (Brockport, N. Y.)—Phil is newly elected to the Board of Directors of PSA . . . Col. Charles J. Perry (El Paso, Texas) eating corn at the Maples (Brockport, N. Y.) home, butter running out both ears—picture on request . . . Gene Chase (St. Louis, Mo.) cooking dinner there . . .

Dave Stanley (Paducah, Ky.), prize-winning (\$2000 no less) photographer of aquatic ornithologia, warns all first-time visitors to the coastal area that it takes two people to photograph sea gulls, one to take the picture—and one to hold an umbrella over the photographer's head . . . Repercussions from the convention—Mrs. Faye Minton (Canal Zone) writes rare comments about the programs.

"Pops" Whitesell is reported in Baptist Hospital, New Orleans, with a broken hip suffered in a fall in his studio.

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NEW MEMBERS

September, 1952

(Still some CMC's, members joining at the New York Convention, plus a few who joined because of the San Diego PSA Town Meeting, marked "San Diego". Your signature on the application needed, handed to a good prospect will get your name in the sponsor column.)

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